~~13 H.~~

K. Jones (W) of Nayland

A
TREATISE ON THE ART OF MUSIC;

IN WHICH
The Elements of HARMONY and AIR
are practically conſidered,

AND
ILLUSTRATED BY AN HUNDRED AND FIFTY
EXAMPLES IN NOTES

Many of them taken from the beſt Authors:

The whole being intended as a Courſe of Lectures,

PREPARATORY TO THE PRACTICE OF

Thorough-Baſs and Muſical Compoſition:

AND DEDICATED

To the Right Honourable, &c. the DIRECTORS of the
CONCERTS of ANTIENT MUSIC.

By W. Jones.

Non ductus officio, ſed amore operis.
QUINTIL.

No. 36

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25

MVSEVM
BRITAN
NICVM

TO
THE RIGHT HONOURABLE THE EARL OF EXETER,
THE RIGHT HONOURABLE THE EARL OF SANDWICH,
THE RIGHT HONOURABLE LORD VISCOUNT DUDLEY AND WARD,
THE RIGHT HON. LORD VISCOUNT FITZWILLIAM,
THE RIGHT REV$^{D.}$ THE LORD BISHOP OF DURHAM,
THE RIGHT HONOURABLE LORD PAGET,
THE RIGHT HONOURABLE HUMPHREY MORRICE,
SIR WATKIN WILLIAMS WYNNE, BARONET,
SIR RICHARD JEBB, BARONET,
DIRECTORS OF THE CONCERTS
OF
ANTIENT MUSIC.

My LORDS and GENTLEMEN,

TO Perſons of YOUR Experience and Judgement in the Art which is the Subject of the following Treatiſe, it need not be obſerved, that there is a TRUE SUBLIME in MUSIC, as in the other Arts to which it is allied: you have done Honour to yourſelves in the preſent Age by diſtinguiſhing and ſupporting it; and you will deſerve the Praiſes of the next.

Had it not been for the CONCERTS of ANTIENT MUSIC, ſome of the fineſt Compoſitions, and the rational and manly Entertainment ariſing from the ſuperior manner in which they have been performed, would probably have been loſt to this Country. The Stream of Faſhion would have carried upon its Surface what is light and frothy; while that which is more ſolid and valuable would have ſunk to the bottom. So long, therefore, as the names of CORELLI, GEMINIANI and HANDEL, together with the more antient Fathers of SACRED HARMONY ſhall be held in Eſteem by Engliſhmen, ſo long will they be ſenſible of their obligation to the Influence and Patronage, which preſerved the Works of thoſe great Men from Oblivion.

How would it have delighted Dr. *Pepuſch*, if he could have foreſeen, that the Plan which he laboured ſo much to promote in a leſſer Sphere, would be adopted by Perſons of the firſt Rank and Eminence in this Kingdom; and appear with ſuch ſplendor as he could never hope to ſee, and ſuch Excellence of Performance, as (I think we may venture to ſay) he never heard.

In delivering the Rudiments of Harmony and Melody, I have humbly attempted to raiſe and cultivate a Claſſical Taſte in the Muſical Student, by ſhewing him in the courſe of the Work what Rules and Reſtrictions were obſerved by Thoſe who arrived at the greateſt Perfection in their Art. As to the Matter of my Book, I forbear to trouble you with any particulars in this place, having ſaid ſo much in my *Introduction* to explain the occaſion and nature of my Deſign. Had I been as much aware of its difficulties at the beginning as at the end of my Progreſs, I might have been deterred from an Undertaking, to the Proſecution of which, I could dedicate no hours but thoſe of my Leiſure.

If ſome ſhould object that I have gone too far, and others that I have done too little, I ſhall thence hope that I have attained the middle point, which ought to be the object of a practical Treatiſe. And if the Work ſhall be honoured with a favourable Reception from YOU, and other as candid and unmercenary Judges of the Subject, I ſhall not repent of the Time and Labour I have beſtowed upon it.

That you may long live to enjoy the Pleaſure of that excellent Muſic, which your Example has taught the Public to reliſh as it deſerves, is the ſincere wiſh of,

MY LORDS AND GENTLEMEN,
Your moſt obliged,
moſt obedient,
and devoted,
humble Servant,

Nayland,
Jan. 12, 1784.

W. Jones

THE

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INTRO-

INTRODUCTION.

THE firſt Object I had in view when I began the following Work, was to preſent a compendious Syſtem of the principles of *Thorough-Baſs* and the Rules of *Modulation* to a Lady who has a moſt excellent Finger upon the Harpſichord. But as I proceeded, I was inſenſibly drawn on to extend my plan, for the benefit of ſome young friends, who wiſhed to know the reaſon of things, and to learn Muſic as Scholars learn other things, by learning the Principles of the Art in the firſt place; which in this art is contrary to the general practice: and I may ſay thus much for the work, ſhort and imperfect as it is, that it contains much of that information, which as a Student in Muſic I often wiſhed to find but never could.

I have been informed, that ſome Muſical Gentlemen who have heard of my deſign have totally miſtaken the nature of it; ſuppoſing it to be a conjectural Enquiry into the Theoretical foundations of Muſic, ſuch as few readers would underſtand, and which could afford neither entertainment nor improvement to the practitioner: whereas my work, tho' not profeſſing to interfere with Maſters and teach the performance of Muſic, which has already been done by *Geminiani*, *Paſquali*, *Emanuel Bach*, and of late by Mr. *Bemetzreider*, is in fact an elementary Treatiſe on the *Art*, which begins with the firſt rudiments, and explains every thing by examples in Notes. The Player of Thorough-Baſs will find a great advantage, and perform to much better effect, if he ſees into the principles of his Art. The Voluntary-Player will give more ſatisfaction to his hearers, if his thoughts are well connected, and his Muſic properly meaſured into Clauſes and Periods, ſo as to ſpeak *ſenſe*, and be eaſily underſtood. And every Admirer of Muſic, who takes the pains to enquire what it is that conſtitutes real excellence, will hear good Muſic with more pleaſure than if he heard it in ignorance: for the ignorant are very apt to be moſt pleaſed with falſe excellence, and to deſpiſe the true, becauſe their minds are not yet opened and prepared for its effects. If you play an

Adagio of *Corelli* to a perſon who knows nothing of Harmony, you will raiſe no Admiration; for the ſame reaſon, as if you were to read *Milton* or *Shakeſpeare* to a man who does not underſtand the Grammar. But a noiſy vulgar *allegro,* full of impertinence and repetition, or a common Ballad, will ſtrike the fancy of the one, as a low comedy or a farce is adapted to the capacity of the other. There is as much incompetent and erroneous judgement in Muſic as in any art whatſoever; and it cannot be corrected but by infuſing more knowledge into thoſe who are capable of it and willing to receive it. Of this we have many lamentable examples amongſt the Pſalmodiſts of the Country, who beſtow great labour on Muſic not fit to be introduced into the worſhip of God, and conceive a higher opinion of it than of the beſt compoſitions of our greateſt Maſters, who being truly learned in their Profeſſion knew how to adapt their Muſic to the Nature and Dignity of their Subject, and have inſpired the hearers of it with pleaſure and devotion for ages paſt. But the works of ſome other ſelf-recommended Compoſers, not half learned in their art, are generally better accepted; as many of the common people are found to have a better opinion of a Mountebank than of a Phyſician who has a talent for his profeſſion, and is poſſeſſed of all the improvements of Science. How often has my patience been tried, and my nerves put upon the rack by the impertinent quaverings in ſome country Choirs; while at the ſame time I have obſerved the congregation either laughing or frowning, and all ſerious people uneaſy at ſeeing every good end defeated for which Muſic is brought into the Church.

Where there is more Learning, there will of courſe be more taſte and better diſcernment: and when a perſon who is preſent at a performance of Choral Muſic has ſkill enough to ſee the progreſs of it in a Score book at the ſame time, he hears it with as much effect as if he had more Ears than Nature has given: and indeed ſo he has; for as Learning gives a *ſecond ſight* to the mind of man, ſo doth Skill in Muſic improve the Hearing in the ſame degree. As we amuſe ourſelves by reading a Tragedy without ſeeing it acted on the Stage, ſo is it poſſible to be entertained by Muſic without hearing it: and at times when I could neither hear Muſic nor play it, I have found ſatisfaction and improvement by caſting my Eye over the Score of ſome excellent Compoſition.

I ſhould therefore be happy if I could perſuade myſelf that the following ſheets will have any effect in promoting a Taſte for the beſt kind of Muſic, from which we ſeem to have been departing daily of late years. There is a faſhion, to the Power of which the wiſeſt are ſubject in ſome degree, in Muſic as in other things; and a love of novelty will tempt us to prefer the worſe to the better, as we prefer an inconvenient unnatural faſhion in our dreſs, and really come to think it handſome, only becauſe we have it continually before our Eyes. But in the imitative Arts, there certainly is a *True Sublime*, which cannot vary as the humour of the world does, but is founded in Nature and Reaſon and has the ſanction of experience. Why has not *Virgil* grown old in ſeventeen hundred years, but becauſe his Work is founded in Nature, and is carried on according to the beſt and ſtricteſt Rules of Art? Yet to a School-boy it is drudgery to read him; and all his beauties paſs by unobſerved and neglected, till the taſte is formed by habit and practice to underſtand and enjoy them.

We are now divided into parties for the old and the new Muſic, in which there is undoubtedly a great diverſity of Style and an attention to different effects, ſome of which will be preferred to the others, according to the Studies and tempers of different Hearers. It is eaſy for a man to affect liberality of Sentiment, and diſclaim all prejudice: but where there is variety of Judgement, we are apt to offend one another by oppoſition, and then it is hard to be perfectly clear of prejudice. I confeſs very freely, that my feelings give their teſtimony to the Style which is now called ancient; and in explaining the rules of Muſic ſo far as they are known to me, I quote *Corelli*, *Purcell*, *Geminiani*, and *Handel*, as naturally, and I hope as reaſonably, as writers on Poetry and Oratory fetch their examples from *Virgil*, *Horace*, and *Cicero*, or as *Ariſtotle* exemplifies his precepts from *Homer* and *Sophocles*. What is truely excellent and has had the ſuffrage of the beſt judges in different ages can never become obſolete, but by being unjuſtly neglected, or impertinently overborn and ſuperſeded; and then the diſgrace is not to the Style of the production, but to the capriciouſneſs of man, which becomes weary of the beſt things, and has not patience to examine the merits of the cauſe. When the true Sublime has been attained, men may forget it as they forget the Sun, whoſe brightneſs is inherent; but ſuch Muſic, to thoſe who know it, will be eſteemed as a pattern of excellence to the end of the world. *Galliard's* Hymn of Adam and

Eve can no more grow old than the Poetry of *Milton* to which it is joined: and Doctor *Cooke*, like a Painter who fills up the Sketch of a former Maſter with a brighter colouring, has of late diſplayed an elegant Taſte as well as profound Skill in ſupporting *Galliard's* Air with additional Harmony. But language and cuſtom may be arbitrarily changed with length of time, till the poetry of *Milton* ſhall be obſolete, and require a learned Interpreter. When this ſhall happen, few will apply to it; and the hands of all common readers will be filled with other things, the productions of the time.

Modern Compoſers have introduced many improvements into melody, and ſome into Harmony; but by no means ſuch as will compenſate for their corruptions. Novelty and cuſtom, two overbearing Tyrants, have given a Sanction to degenerate Harmony, wildneſs of Air, effeminacy, tautology and affected difficulties, inconſiſtent with the powers and beauties of Expreſſion. The Luxury of the times, which has produced ſo many innovations, has diffuſed itſelf into our Muſic; as the muſic at Rome underwent a ſenſible alteration with the manners of the people;

Acceſſit numeriſque modiſque licentia major.
HOR.

If I may venture without offence to declare my own private Sentiment, I think the Golden Age of Muſic is paſt. In this Country it began to flouriſh under *Bird*, *Tallis*, *Gibbons*, *Purcel* and *Croft*; and ended with the Works of *Handel*. The four pieces of *Orlando Gibbons's* Service for the church are as ſweet and perfect in their way as the four books of *Virgil's Georgics*; and many of *Handel's* Choruſes have the fire and ſublimity of *Homer*. Ever ſince Inſtrumental Muſic has been made independent of Vocal, we have been in danger of falling under the dominion of ſound without ſenſe: and I think it an unanſwerable objection againſt the modern Style, which muſt have its weight with all lovers of Harmony, that if you try its effect upon an Organ, you diſcover its emptineſs and inſignificance. It is like that Painting which depends for its effect on a glare of colouring, to ſtrike the eyes of the ignorant, rather than upon correctneſs of drawing, juſtneſs of deſign, and greatneſs of manner. Though I take the Organ as a teſt of Style *in general*, I muſt yet allow, that there may be Muſic good in its kind, without being proper for the Organ. I apprehend then, that to ſay the beſt we can, we are fallen into the Silver age; and may think ouſelves happy if we do not ſink at length into the noiſineſs of Braſs and the hardneſs of Iron. Without any flattery to the Right Honourable Directors of the Concerts of Antient Muſic, it muſt be ſaid, that their Plan is not only ſerviceable but neceſſary to ſave us from the puerility and bombaſt which has been ſo rapidly increaſing upon us. The generous encouragement which has alſo been given of late years to learned Vocal Harmony, has contributed very much to preſerve the Spirit as well as the works of the antient Artiſts, and has produced many excellent Compoſitions, which will always retain their value with the true Lovers of Social Harmony. Doctor *Burney* has alſo done great juſtice to the old Eccleſiaſtical Compoſers, in his learned commentaries on the works of *Joſquin de Prez*; and if he carries his work down to later times, I hope he will do the ſame Juſtice to the Fathers of Inſtrumental Harmony in the laſt age, whoſe excellencies he is well able to diſtinguiſh and recommend for imitation.

But it is time now to give ſome account of my own work, and the uſes which may be made of it. The Art of Muſic does not now want to be invented, and can ſcarcely be improved, but it certainly wants to be methodized and made eaſier than heretofore. I therefore wrote this book, becauſe I found nothing ready to my hands that agreed with my own Ideas of the Subject. Of thoſe Authors who have profeſſed to teach Muſic by Books, ſome are ſhort and obſcure, ſome perplexed and immethodical, ſome very defective and yet voluminous; as if they had purpoſely endeavoured to render a difficult ſubject more difficult by their manner of treating it, and had affected not to be underſtood. Many have been deterred by theſe obſcurities of Muſic from attempting to make a Study of it. Theſe it has been my endeavour to remove by proceeding in a regular method, and making every thing intelligible by examples in notes; the labour and difficulty of adding which has undoubtedly prevented many muſical authors from writing a work of this kind; and I have found it the moſt weariſome part of my undertaking. My rules are rather extracted from Muſical Compoſitions than from Muſical Treatiſes, eſpecially in the eighth Chapter which is the longeſt, and the moſt critical of all. By abſtaining purpoſely from the perplexity of Books, I may appear to myſelf as an Inventor, where others have been before me. To me, the origin and rules of the Chromatic Scale, as here laid down, are new, and occurred to me as ſoon as I had the Subject under my pen: and whatever may have been done by others, I flatter myſelf the Reader will find the Chromatic Syſtem more clearly explained and better confirmed than in any other work upon Muſic. I am under a farther diſadvantage for want of conſulting books as I went along, that I deliver ſome things without knowing how I came by them; and may thence ſeem guilty of ingratitude toward ſome worthy improvers of the ſcience to whom I am under obligation. The Syſtem of fundamental Baſſes, I am told is the property of *Rameau:* and I believe *Rameau* had great merit in extending and applying it: but there ſeems to be no occaſion to go to any modern for the principle itſelf, which regulated the antient Scale of *Guido Aretinus*, whoſe three Hexachords of the Gamut are accommodated to the three keys which conſtitute the fundamental Harmony of the Octave of the natural key of C, as will be hereafter explained. The firſt I heard of this doctrine was from an old *Italian* Maſter at *Oxford*, when I was an undergraduate, who afterwards publiſhed a Treatiſe. Before the writing of this Book, I never looked into any *Muſical Dictionary*, becauſe I never wiſh to ſee *things* delivered in a form which is fit for nothing but *words*, and will hinder thoſe who make uſe of it from having a clear and collected Idea of any Science; whoſe rules can never be underſtood when they are in that ſtate of ſeparation. Yet after my work was finiſhed, at the deſire of a friend who put it into my hands, I looked over *Graſſineau's* Muſical Dictionary, a work recommended by Doctor *Pepuſch*, Doctor *Green* and Mr. *Galliard*, and I find it excellent in its way; I would therefore recommend it myſelf to thoſe who only want to look for the ſenſe of muſical terms, and would be informed as to the Hiſtory, Theory, Forms and Modes of Muſic and Muſical Inſtruments: but certainly it is not a work from which any perſon can learn the principles of the muſical Art. There is a voluminous writer in the *German* Language, of whom great things are ſpoken, and I am told he has gone learnedly and methodically through the whole Science of Compoſition. Two celebrated artiſts of this age, Mr. *Linley* and Mr. *Baumgarten* have taken great pains, the one to tranſlate, the other to compile, what is moſt excellent and uſeful in the works of this German; and from that compilation (all the contents of which were lately ſhewn to me with great liberality and candour by the ingenious Compiler himſelf) I think all Students in Muſic may derive great advantage, if it ſhould be publiſhed, as I hope it will be in due time. The name of this writer is *Marpurg*, a contemporary with *Handel*, and I think of the ſame School and Education. With the ſight of theſe collections from the works of *Marpurg*, I muſt own I was very ſeriouſly alarmed at the extent and difficulty of a ſubject, which I had endeavoured to repreſent within the compaſs of this book: but it was a conſolation at the ſame time, that to thoſe who ſhall be willing and ſhall have reſolution to ſtudy it, that work, when it appears, will ſupply the defects of this. To ſhew what little help is to be obtained from books on ſome critical occaſions where it is moſt wanted, I can aſſure the Reader, who may ſee it for himſelf, that a muſical author, and a learned one too, on a very intereſting part of this ſubject, has no more than two or three lines, and thoſe unintelligible, on which my largeſt Chapter is employed; I mean on the meaſuring of an Air into Clauſes, Cadences and Sections: his words, as they ſtand in the Engliſh Tranſlation, are theſe—" we muſt endeavour to give each part a certain movement, wherein may be diſtinguiſhed a Cæſura, a Section, " a Cadence, a Syllable of the length of a Breve, and the places " where the Diſcord is to be uſed: the whole to be made ſenſible and " obſervable immediately on the firſt part of the Bar." There is an oracular obſcurity in this ſentence, from which no Reader can learn any thing, ſuppoſing the tranſlation had the ſenſe of the original, becauſe the Book here uſes myſterious terms without defining them. The *Cæſura*, as applied to Muſic, has never been explained by any Author I have met with: it is analagous to the *Cæſura* in Poetical Metre, where it ſignifies that *ſection of a verſe*, in which the accent is thrown upon an odd Syllable of a Foot; and in its length it always conſiſts of an even number and an odd one, as three is compounded of two and one, five of four and one, ſeven of ſix and one, &c. Therefore the *Cæſura* in Muſic may conſiſt of a Bar and an half in common time, or of three Bars in Triple time. There is another ſenſe in which it ought to be obſerved, and which conſiſts with the former; that is, when the end of the air in one of the Parts coincides with the beginning of the air in another Part; as when an odd Syllable which is the end of a preceding foot in poetical metre, is alſo the beginning of the ſucceeding one. I have given examples of the thing, though I have not uſed the word *Cæſura*, which conveys nothing to an Engliſh Reader. What has here been ſaid will be underſtood from

Examples CXVIII and CXIX, treated of in page 47, to which many others of like form might have been added, as this figure has been univerſally affected by ſuch Muſical Authors as underſtood the value of it. The ſame occurs again in Art. III page 58.

In the order and diſpoſition of the following work, I thought it neceſſary to begin where the art itſelf muſt, with ſounding the degrees of the *Gamut*, and ſhewing how the *Semitones* are to be preſerved in their proper places by the Old Scheme of *Sol-ſa-ing*; a thing as reſpectable in its way as the old Grammar of *Lilly* is to Latin Scholars. But the Learner may paſs it over, if his views are to Inſtrumental performance only. Then I proceed to the concordance of muſical ſounds, and their combinations; a proper attention to which will give a habit of finding the chords more readily when they come to be uſed in the practice of Thorough-Baſs. The fundamental Harmony of a Key is the next thing to be known, without which there can be no ſuch thing as a conſiſtent piece of Harmony, becauſe this teaches the art of *keeping the Key*, as the next Chapter explains the principle of inverting Chords, which enables us to produce great variety within the limits of one Key. In treating of Diſcords, I have intermixed a ſpeculation on their generation, which has often entertained me as a matter of curioſity, though of no uſe to a Learner. The Scale of Harmony is capable of ſo many acceptations, that it has ſomething for every one to ſpeculate upon who contemplates it with any degree of attention. Where I deviate into matters of opinion, a Maſter who has been uſed to conſider things differently may be inclined to diſpute with me; and yet, if he turns the matter over again in his mind with candour, he may perhaps find my way as good as his own.

As *Modulation* is the art of changing the Key orderly and agreeably, it is a doctrine of great uſe and importance; and therefore I have delivered it in as eaſy a form as poſſible: but as it admits of great latitude, it is liable to great abuſe; therefore I have circumſcribed it according to the example of the beſt Compoſers. The *Periods of Harmony* which follow in the next Chapter contain much of the beſt matter that occurs in the works of the greateſt Maſters of Harmony; and they may be conſidered as a ſhort Common Place book for the uſe of the Young Compoſer or Voluntary Player: I have given two Examples of their uſe; one of which is a piece of Fugue and Canon, formed out of the notes of the Thorough-Baſs, page 34; and to ſhew the uſe I have made of the 12th. 13th. and 14th. Periods, I have ſubjoined in the Plates, as the laſt Example of all, a plain Piece for the Organ, mentioned in page 36; in that ſort of Style which I could always wiſh to hear from the Organ while the Service of the Church is depending; when light Airs and military tattoos ought not to be admitted.

Chromatic Harmony is a *Proteus* capable of ſo many forms, that is very hard to reduce it to a proper degree of ſimplicity. I have attempted this, by beginning with a Chromatic Gamut, and proceeding orderly to double Chromatic Harmony aſcending and deſcending. Some examples are wanting to ſhew how Chromatic Melody is derived from Chromatic Harmony: but there would be no end if a writer on Muſic were to follow his Subject as far as it would lead him. If this work has any merit in which it differs from all others of the kind, it will be found in the eighth Chapter on the *Analyſis of Air and the Conduct of Subject*, where I have attempted to write a new Syntax of Melody and Muſical Rhetoric; not new in itſelf, becauſe it is exemplified from the Works of Maſters who could not have followed the Rules of it unleſs they had known them; but by new, I mean ſuch as has not to my knowledge been profeſſedly explained. I deſcribed the Idea I then had of this neceſſary Branch of the Muſical Art above twelve years ago to a Gentleman of North Britain who is an eminent performer, and who firſt gave me encouragement to write upon it: and I think this Chapter well conſidered may go farther towards turning a Player of Thorough-Baſs into a Compoſer of Muſic than any other Plan of the ſame ſhort compaſs which has been propoſed for that purpoſe. Yet after all, as ſome books explain what others deliver obſcurely, and ſome ſupply what others leave deficient, I would have the Learner obſerve, that no art can be perfectly acquired from any ſingle book. Others muſt be taken in as auxiliaries: amongſt which, in our preſent ſubject, I would recommend, in the firſt place, that little *orthodox* work (as I heard it rightly called by an eminent Maſter) compiled from the Lectures of Doctor *Pepuſch*, and entitled, a *Short Treatiſe on Harmony*; which would be more valuable, but for its ſhortneſs, and the want of examples in notes.

To render what has gone before more uſeful and effectual, I have added a ninth Chapter on the application of the whole Book; which is more than I propoſed when I gave my friends a Syllabus of the work; and I hope ſome directions will there be found which do not commonly occur in Muſical Treatiſes.

As to my Reader, I muſt ſuppoſe him to be acquainted with the relation between written muſic and the ſcale of the Harpſichord, and to know the proportions of all notes and Marks, and the different ſorts of Time by which Muſical Pieces are meaſured. If he ſhould be able to touch all the examples, as they occur, upon a Harpſichord, (or an Organ, which is better) he will read the work with more pleaſure and derive more improvement from it. If he does not already know them, he ſhould get the Alphabetical Letters of the ſcale ſo readily, that when he reads the Letters he may ſee the Notes of the Scale in his imagination as clearly as if he had the Keys of his Inſtrument before him. Without this, we may ſhew him a Chord by ſtriking it upon an Inſtrument, but we cannot talk and reaſon about it. The Learner will ſometimes find the Rules obſcure, from the brevity to which I have bound myſelf; and will wiſh to conſult a Maſter; and I wiſh he may have the advantage of a Maſter who is both ſkilful and communicative; for in ſome places, my Subject obliges me to ſpeak rather to Maſters than to Scholars. However no Beginner ſhould be diſcouraged if he finds things which will not be clear at a firſt Reading: it is ſo in every Science; which is to be conſidered as *an whole*; and the different parts neceſſary to one another. If attention will conquer a difficulty, let him not ſpare it; for nothing is to be attained without application; and Muſic, if he makes a Study of it, will reward him for his pains. This Work cannot be ſkimmed over like a Novel, but demands the thought and attention of a philoſophical or mathematical treatiſe, in thoſe who wiſh to profit by it. The Examples will make all things eaſy, and without them the work can no more be underſtood than *Euclid* without his Diagramms. If the examples are well attended to and practiſed, they form a Treatiſe by themſelves; and the inſpection of them, when underſtood, will ſuggeſt the explanatory Text of this Work: I cannot be too particular in this direction: and as it is troubleſome (while we are reading a Book) to be turning backwards and forwards to references in the Plates, I accommodate my Subſcribers, who have done me the Honour to encourage the printing of this work, with an additional ſet of the Plates, which may lie open before a Reader while he is peruſing the book. I hope the price I have put upon the work, to defray the expence of it, will not be thought too much. A ſmall Book of Examples, on the ſubject of *one* of my Chapters only, coſt me fifteen ſhillings, without a ſingle page to explain their principles, and ſhew the rules by which they are conſtructed, ſo as to teach a Reader how to do the like; though they might be laid down in a very ſmall compaſs.

I was favoured with ſeveral ſheets of very ingenious and learned Remarks upon the Manuſcript of this Work by a Friend who is of the firſt rank in univerſal Literature, and whoſe eminent Performances in Muſic are well known; in conſequence of which, I have made ſome things clearer and added others. If he had undertaken a Work of this kind himſelf, I think I ſhould have owed but little to my friends upon this Subject.

About ten years ago I printed ſome little anonymous pieces of vocal Muſic; and as the Air of one of theſe has been publickly performed and printed very lately in another form, I have thought it neceſſary to give a Copy of it in this work, that I may not be ſuppoſed to have borrowed what was ſuggeſted to me by a Poem called *The Wreath* in Mr. *Bourne's* Miſcellaneous Poems, page 124, Edit. 4to. 1772. This the Reader will accordingly find, ſuch as it is, in Example CLV.

Ever ſince I conſidered the Theory of Muſical Sounds as a branch of Natural Philoſophy,* I was ſo captivated by its principles, that I left it with regret, and with a ſecret promiſe to myſelf of meeting it again if I ſhould find reaſon and opportunity, and of deſcending to the conſideration of Muſic as an *Art*; the Art which has been my greateſt relief in all the other ſtudies and labours of my life. Its application to the higheſt objects and the nobleſt purpoſes has recommended it in all ages to the attention of the beſt and wiſeſt of Mankind, even to Princes themſelves; amongſt whom the firſt place is due to the ſacred King, after whoſe example, and on whoſe words, ſo many Muſicians in diſtant ages have exerciſed their ſkill. And we ought to celebrate with Gratitude the Spirit which the Pſalms of *David* ſeem to have inſpired into ſome of the greateſt Maſters of the Art. A ſkilful Writer who ſpeaks of one of *Tallis's* Anthems, declares the Muſical Subject of it to be ſo wonderfully great and ingenious, that he muſt have been inſpired when he invented it. The work of *Marcello* on the Pſalms, does alſo abound with ſublime paſſages, the grand effuſions of Art and Genius. When we ſpeak of muſical Princes, our great *Alfred* ought not to be forgotten, who happily applied his ſkill in Muſic to the ſaving of his kingdom from oppreſſion and barbariſm. *Quintilian*, in his Chapter on the uſes of Muſic to an Orator,* has placed the Science in a point of view ſo much to its honour, that if his obſervations are juſt, no learned Reader will think I have thrown away my labour upon an unworthy Subject.

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* See *Phyſiological Diſquiſitions*, or *Diſcourſes on the Natural Philoſophy of the Elements*. 4to. Printed for Mr. *Robinſon*, in *Paternoſter-Row*.—In the Diſcourſe on Muſic there is a deſcription of an Eolian Harp of a new Structure, to which I was led by a conſideration of the principle of *Vocality* in Sound: and it is now commonly ſold by Meſſrs. *Longman* and *Broderip*, in *Cheapſide*.

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* Vid. *Quintil. Inſtit.* Lib. 1. cap. 10. 17.

CHAP. I.

OF THE SCALE OF MUSIC; OR THE OCTAVE, AS A SYSTEM OF DEGREES.

THOSE juſt Degrees and Diſtances of Sounds, which produce Harmony and are agreeable to the Ear, are comprehended within a certain Syſtem, the philoſophical Reaſons of which are not neceſſary to a practical Muſician: it being only required of him to know what they are, and how to apply them according to the rules of art.

The Notes of the Scale are ſeven, diſtinguiſhed in a certain Order by the firſt ſeven Letters of the Alphabet; and when we have aſcended to an eighth Note the ſame order is repeated.

By a *Key*, we underſtand a Syſtem of Muſical degrees, comprehending an orderly progreſſion of eight Notes, aſcending by tones and ſemitones intermixed, or whole notes, and half-notes; and the note we begin with is called the *Key-note*, or *Uniſon*.

Pitch is uſed to ſignify the ſituation of the Key-note, whether *high* or *low:* and *Concert-pitch* ſignifies that eſtabliſhed height, at which any given note, as A or C, is played by Inſtruments in Concert.

Of Keys there are two ſorts, *Major* and *Minor:* the Major is vulgarly called a *Sharp* Key, the Minor a *Flat* Key. They both comprehend the ſame number of tones and ſemitones, but in a different Order: and they are called Major or Minor, according as the interval is of the greater or leſſer ſort from the Key-note to the third note above it.

The eight notes aſcending from C to c conſtitute the natural Major Key: the eight Notes aſcending from A to *a*, conſtitute the natural Minor Key: and from the accommodation of the Letters of the Alphabet to the degrees of the Minor Key, that Key had the preference with the Antient Artiſts.

The Degrees of the Major and Minor Keys are theſe following.

In the Major Key, from C to D, the firſt Degree is a whole Tone; from D to E the ſecond Degree is alſo a whole tone; but from E to F is only half a Tone. From F to G is a whole Tone; from G to A is a whole tone; from A to B is another whole tone; but from B to C, the interval which completes the Octave, is only half a Tone. In this Series, the two Semitones are placed between the third and fourth, and between the ſeventh and eighth.

The Octave from C to c contains two *Tetrachords*, or Syſtems of the *Fourth*, which are ſimilar to each other, as conſiſting of the ſame intervals in the ſame order; and theſe two Tetrachords are disjoined from each other by a whole Tone, that is, by the interval between the fourth and Fifth, from F to G. From C to F incluſive, which is the firſt Tetrachord, we have two Tones and a Semitone; and from G to C, to complete the Octave, are two tones and a ſemitone.

In the Minor or Flat Key, the degrees of tone and ſemitone are differently ſituated; and their ſituation produces a very different effect in the Harmonies and Melodies which are compoſed of them. From A to B is a whole Tone; from B to C (as before) a Semitone; from C to D a whole tone. Theſe are the intervals of the firſt Tetrachord. Then, omitting the interval of the whole tone between the fourth and fifth, we begin the other Tetrachord at E, which is not ſimilar to the former as in the Major Key: for from E to F is a ſemitone; from F to G a whole tone, and from G to A another whole tone. This difference between the Tetrachords of the Major and Minor Key will be better underſtood by an Example in Notes: See Plate I. Example 1.

If the Intervals are compared in theſe two Progreſſions of the Major and Minor Keys,

C D E F G A B C
A B C D E F G A

we find a Major third from C to E (in the firſt Progreſſion) and a Minor third from E to G, above it. But in the Minor Key (of the ſecond Progreſſion) the order of the Thirds is contrary: for from A to C is a Minor Third, and from C to E a Major Third. But it is the firſt Third to the Key-note which gives the diſtinguiſhing character, and denominates the Key to be *flat* or *ſharp*.

If we take any other notes of the Scale beſides C and A for Key-notes, then we are obliged to change ſome of the degrees, and introduce ſharps and flats to reduce thoſe Keys to the Type of the Natural Keys of C and A. When a piece of Muſic compoſed in one Key is removed to another of an higher or lower pitch, as convenience requires, it is ſaid to be *tranſpoſed*; and all Keys beſide the original Keys of the natural Scale are Keys by tranſpoſition.

When we take D inſtead of C as the Key-note of a *Major* Key, we muſt rectify the degrees of the firſt Tetrachord by taking F half a note higher, which we call F ♯ ſharp: and to rectify the degrees of the ſecond Tetrachord, we muſt take C ♯ ſharp. Then will there be a ſemitone in the right place, between F ♯ and G, and between C ♯ and D; as before between E and F ♮, and B and C.

When D is taken as a Minor Key, and we would reduce it to the form of A, we muſt make B half a note lower, called B *molle* or *flat*: then will the interval between A and B be a ſemitone, as it is in the Key of A beween E and F, the fifth and ſixth to the Key-note.

Though all the Keys in the Scale, with accidental ſharps and flats have the ſame order of degrees as the natural Keys; and a piece compoſed in a natural Key may be played or ſung higher or lower in any other Key; it is not thence to be haſtily inferred, that a tranſpoſed Key will produce the ſame effect as the original Key; becauſe different Keys have their different characters, as all Muſicians know, though few are able to account for it.

That the voice might truely expreſs the degrees of Tune in ſinging from written notes, the Muſicians of antiquity appropriated certain technical Syllables to them, that the name of the Syllable might direct the voice to the proper interval; and thus the voice would be kept to ſing in tune, preſerving the true ſituation of the half-notes in the Key; which is exceedingly difficult to beginners when they are not led by an Inſtrument; and when they are ſo led, they learn by rote and not by rule.

To the Degrees of a *Hexachord*, or progreſſion of ſix notes aſcending, in the Major Keys of C and F and G, they applied the ſix Syllables, *Ut, Re, Mi, Fa, Sol, La*. The more modern Italians changed the firſt Syllable *Ut* into *Do*, as being of more convenient utterance. The half note from E to F, from B♮ to C, from A to B♭, was always diſtinguiſhed by the Interval from *Mi* to *Fa*; and the chief Art of *Sol-fa-ing* conſiſts in the proper placing of the *Mi*, as we ſhift from one Hexachord to another.

The Greeks were attached to the Tetrachord, particularly to that from A deſcending to E, that is A G F E; of which Sort there are two from E deſcending to E, *disjoined* by the whole tone from B to A; and from A deſcending there are two others, *conjoined* at E. But as theſe two thus conjoined carry us only to B, and B cannot be uſed as a Baſs, another tone, called for this reaſon *Proſlambanomenos*, was *aſſumed* as an Octave to A. But *Guido* found the Hexachord, or Syſtem of ſix Degrees, more convenient, becauſe we have in that compaſs all the variety of degrees: and it is extraordinary, that the degrees aſcending and deſcending are in the ſame order; that is, the Semitone is in the ſame reſpective ſituation. There is alſo this farther convenience, that when we have begun at C, we may begin again at the fifth note above C, and find in the natural ſcale, the ſame order of tones and ſemitones repeated. We may alſo find them if we begin at the fourth above C; but then we muſt make B♭ flat, that the degrees of this Hexachord may be conformable to the other two.

The technical Syllables of the *Sol-fa*, being thus repeated within the limits of every Hexachord, it muſt happen of courſe that more Syllables than one will fall upon the ſame note in its different capacities, that is, according to the different Hexachord to which it belongs. Thus A in a certain part of the Scale is called A *la-mi-re*; becauſe, with reference to C as its Key-note it is *la*; with reference to F as its Key-note it is *mi*, the major third; with reference to G as its Key-note it is *re*, the ſecond to the Key.

The Rule which teaches the Art of keeping the Key by hitting the diſtances and degrees, with the application of the Syllables abovementioned, is called the *Gamut*; becauſe the loweſt Note in the Scale was marked with the Greek Letter Γ *Gamma*, and called *Ut*, ſo *Gam-ut*. I am obliged to give a Copy of the Old Scale, that the Learner may underſtand what has been ſaid of it. See Example II.

The

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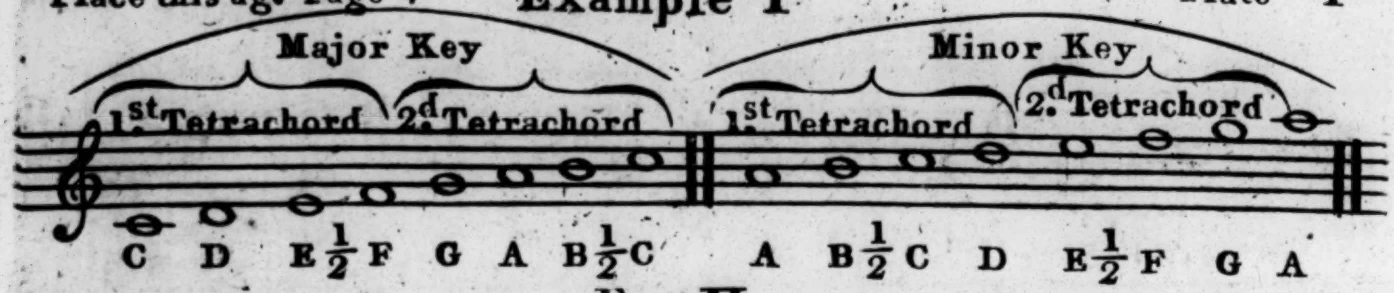
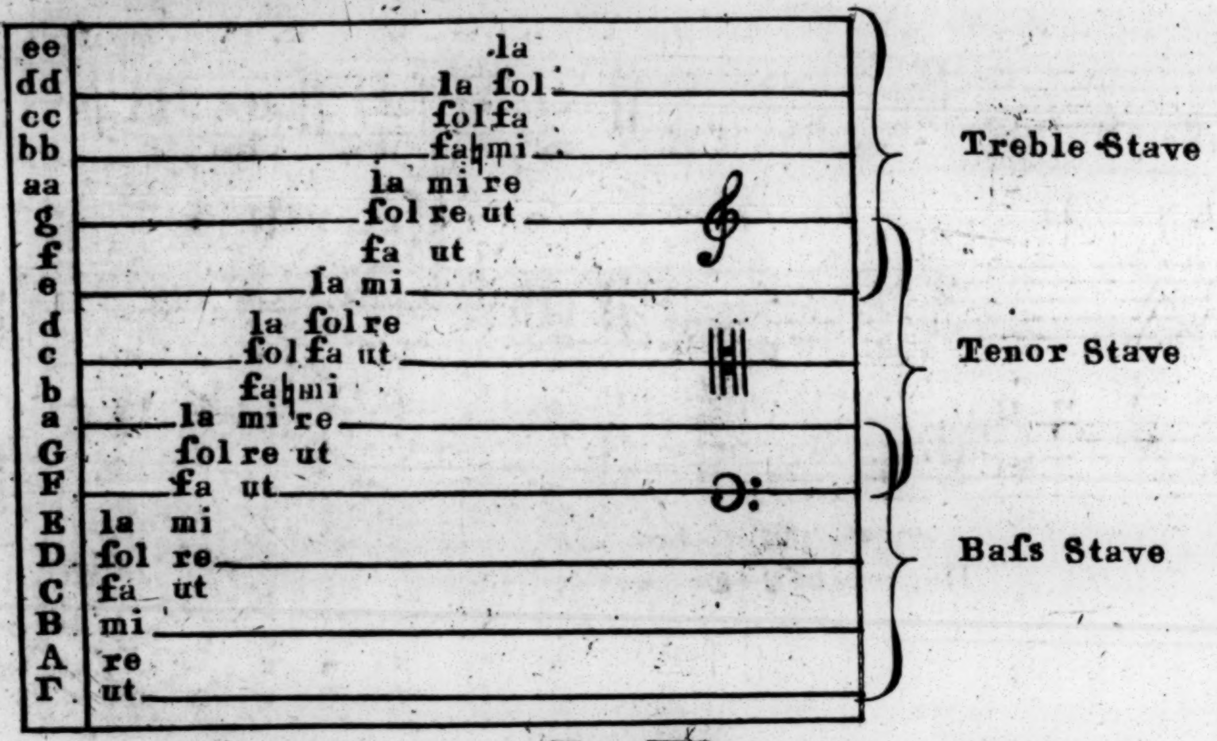
Example I

Plate 1

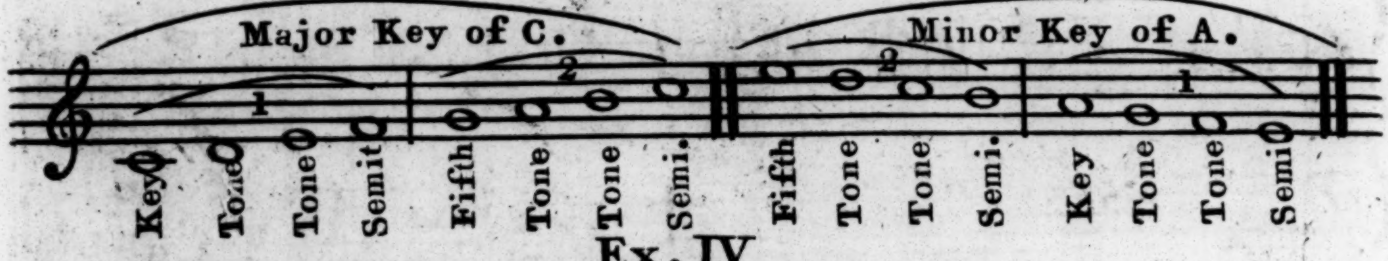


Ex. II

The ancient Scale or Gamut divided into Hexachords on the three Staves of Muſical lines.

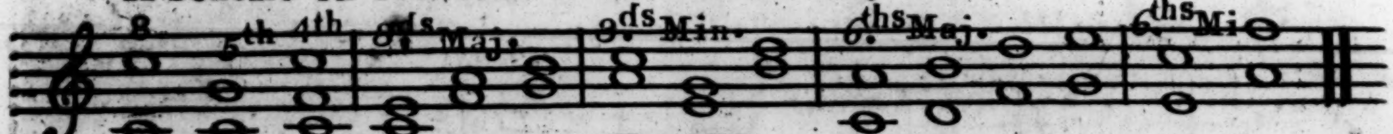


Ex. III



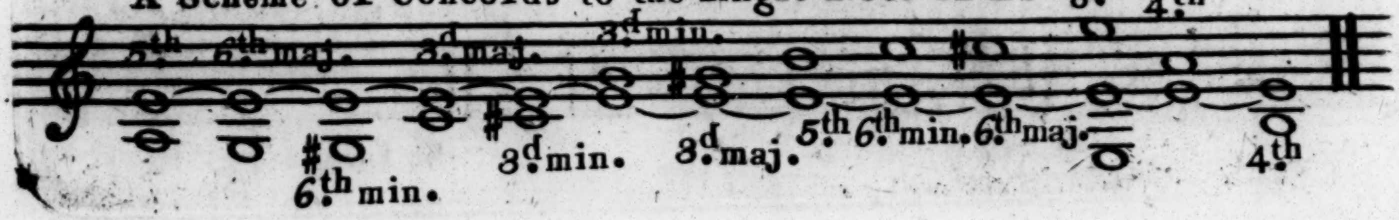
Ex. IV

A Scheme of Concords in the natural Key of C.

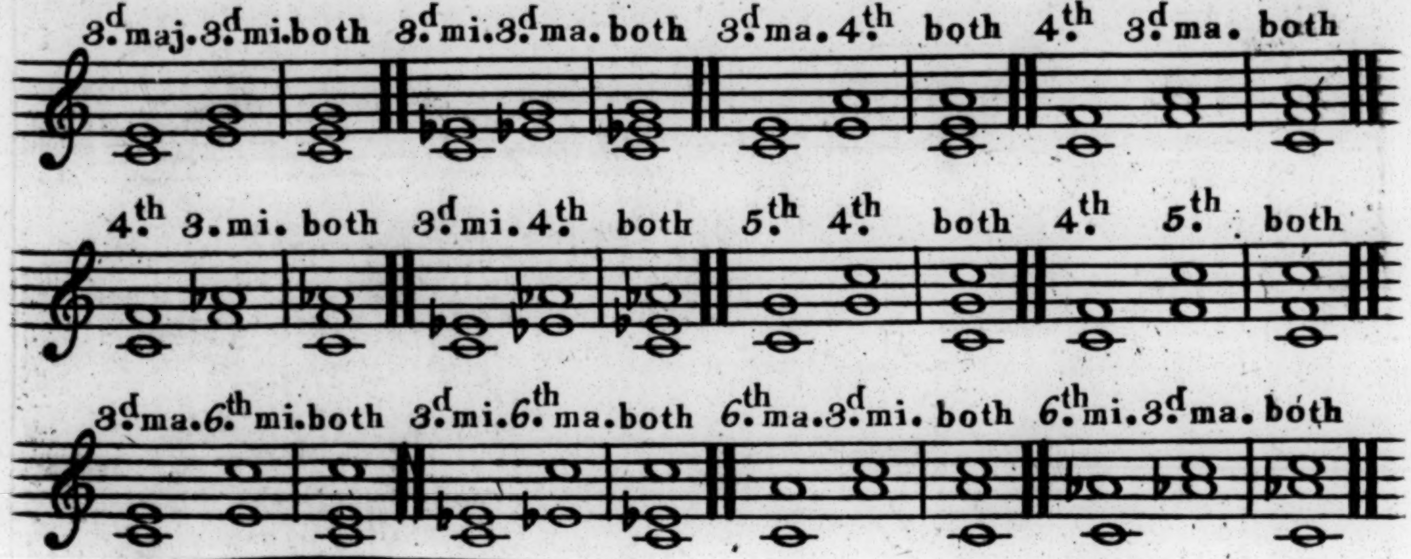


Ex. V

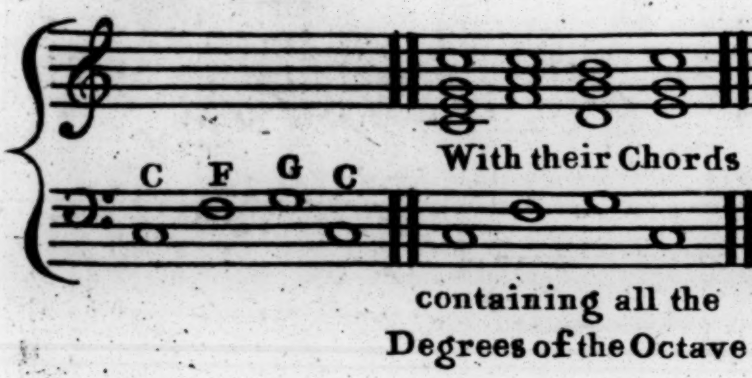
A Scheme of Concords to the ſingle Note of E.



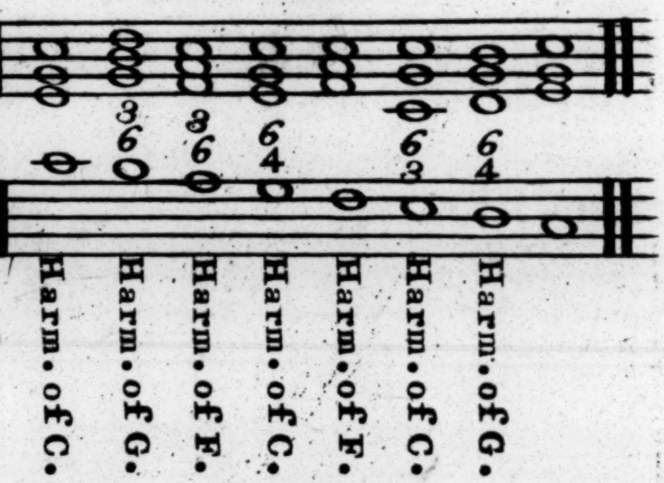
Ex. VI



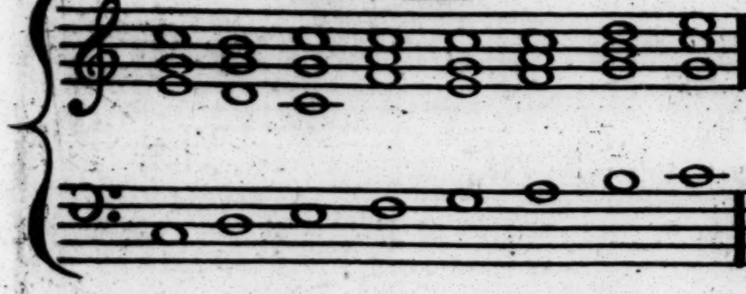
Ex. VII



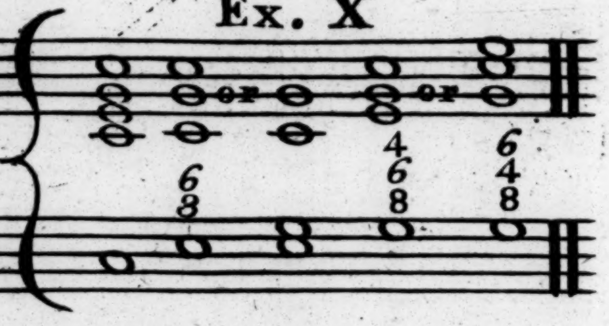
Ex. VIII



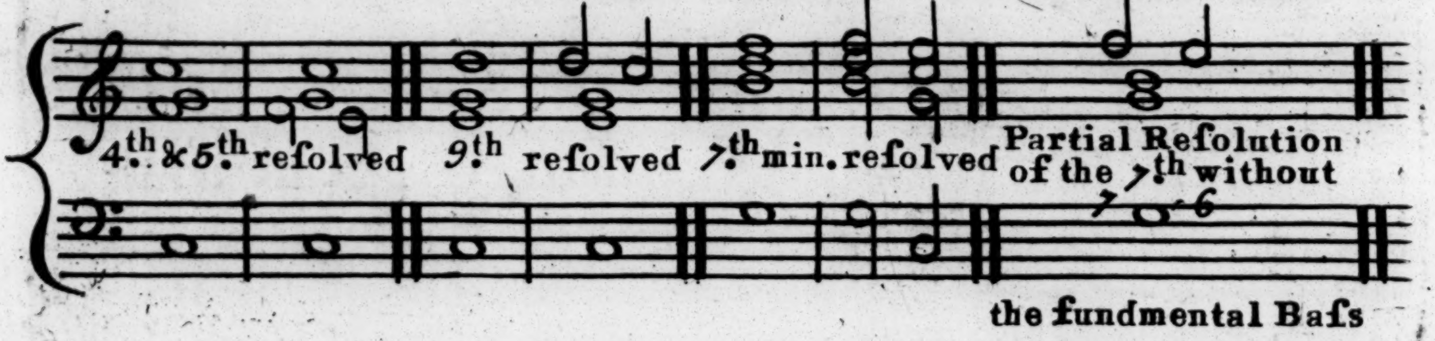
Ex. IX



Ex. X



Ex. XI. Of the principal Diſcords with their Reſolutions



The Art of *Sol-fa-ing* or *plain-ſong*, is what I have not room to deliver here at large. If the Learner wiſhes to ſee it more fully treated, let him conſult Morley's *Introduction to Muſick*, an Author who wrote in the time of Queen Elizabeth, or any later Author, particularly a *Short Treatiſe on Harmony* firſt publiſhed in the Year 1730, where the Italian Method is explained. I ſhall however lay down a rule, of eminent ſervice to leſſen the principal difficulty attending it, which is that of placing the Semitones properly in a Major and Minor Key; without doing which, we are immediately out of the Key, and can proceed no farther.

It has been already obſerved, that the Octave of the Major Key contains two Tetrachords, or Syſtems of the *Fourth*, with its included degrees, disjoined by a whole tone. C D e f is the firſt Tetrachord aſcending, and G A b c is the ſecond.* In theſe the intervals are ſimilar, that is, of like progreſſion, ſo that the two are remembered as if they were but one. The firſt of theſe is, Key C, Tone D, Tone E, Semitone F: the ſecond is, Fifth G, Tone A, Tone B, Semitone C. Now if we take theſe Tetrachords reverſed, (the ſecond before the firſt) and apply them to the eight Notes of the Minor key, deſcending from the Fifth to its Octave, that is, from E to E downwards, we have the degrees in the ſame order: and thus the Art of *Sol-fa-ing* is reduced to the ſingle principle of a fourth with its degrees. The following Scheme exhibits this at one view; where it is immediately ſeen, that the firſt Tetrachord *aſcending* has the ſame intervals as the ſecond *deſcending*; and the ſecond aſcending the ſame as the firſt deſcending; whence it appears, that the Major Key aſcending from C to c, is exactly repeated by the Minor deſcending from E to E; the tones and ſemitones lying exactly in the ſame order.

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* N. B. The ſmall letters mark the notes between which is the interval of the Semitone.

Major Key Aſcending

Key, tone, tone, ſemitone, | Fifth, tone, tone, ſemitone,
First Tetrachord | Second Tetrachord

Minor Key Deſcending

Fifth, tone, tone, ſemitone, | Key, tone, tone, ſemitone,
Firſt Tetrachord | Second Tetrachord

The Art of Sol-fa-ing cannot be reduced to greater ſimplicity than to a ſeries of three Intervals. But as the Syllables *Ut, Re, Mi, Fa, Sol, La,* are accommodated neither to four nor to eight notes, but to ſix, Learners always find it difficult to know by what names to call their notes, when they either exceed the limits of the Hexachord, or go into another Hexachord, which we call changing the Key. There are different ways; but the general rule to prevent uncertainty, is to conſider one Hexachord as *borrowing* from another, whenever its limits are exceeded or its tones changed: and it is in all caſes eaſy to know what names the tones would bear in their own proper Hexachord. The Scheme ſubjoined will explain this.

Ut, Re, Mi, Fa, Sol, La, } Natural Hexachord.
C D E F G A

G A B C D E } Durum
Ut, Re, Mi, Fa, Sol, La, } Hexachord.

Ut, Re, Mi, Fa, Sol, La, } Natural Hexachord.
C D E F G A

F G A B^{b} C D } Molle
Ut, Re, Mi, Fa, Sol, La, } Hexachord.

If the firſt ſeries of the Natural Hexachord is carried higher up beyond A through B♮ to C, it borrows from the durum Hexachord, and the names of the two notes ſo added are *Mi* and *Fa*. If the Natural Hexachord of the ſecond ſeries is carried on to C through B^{b}, it borrows from the Molle Hexachord, in which B is *Molle* or flat,* and the two notes are named *Fa* and *Sol*. If the Durum in like manner is carried up beyond E, it borrows from the *Octave* of the *Natural*, and the two notes added will be *Fa* and *Sol*. In ordinary books of ſinging, I never ſaw this conjoining of the Hexachords mentioned; but it is the true principle of Solmiſation, and is fully explained in the treatiſe above-mentioned; yet not to be underſtood as it there ſtands without ſome difficulty.

This Art was formerly in great requeſt, when there was more vocal and leſs inſtrumental Muſic; and vocal modulation more ſparingly exceeded the fundamental Harmony of the two natural Keys, to which the ſyllables of the *Sol-fa* are accommodated. But now inſtruments are more in uſe, it is the common practice to learn the vocal ſcale imperfectly from the inſtrumental; which method will always have leſs of ſcience and certainty, till great practice has got the better of all difficulties. The III^d. Example in the Plate explains by notes what was ſaid of the two Tetrachords in the Major and Minor keys.†

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* The Hexachords are denominated *Durum* and *Molle* from the nature of the B, which when natural is *hard*, as making a tritone with F; but when B is flattened it makes a true fourth with F, and becomes *ſoft* and agreeable.

† My Learned and ingenious Friend *Granville Sharp*, Eſq; was beforehand with me in obſerving, that the firſt four notes deſcending in a flat key go by the ſame degrees as the firſt four notes aſcending in a ſharp key. See his *Short introduction to Vocal Muſic.* Rule 11 and 12. 2d. Edit.

CHAP. II.

OF CONCORDS.

A CONCORD is formed by two degrees of the Octave, which have an agreeable relation to each other, and pleaſe the Ear with a ſenſe of Harmony, when they are compared together in conſonance. A ſimple concord conſiſts but of two notes; and theſe may be at any diſtance from one another in the Scale, that is, they may exceed the limits of the octave by the aſcending of the one or the deſcending of the other, and yet preſerve their conſonance; becauſe the eighth of any note is in effect the ſame with the note itſelf.

Of Concords, ſome are perfect, others imperfect.

The firſt perfect concord is the eighth, and its octave the fifteenth, &c.

The next perfect concord is the Fifth, with its octave the twelfth, &c.

The imperfect Concords are the Third and the Sixth.

Between the perfect and imperfect Concords, there is this eſſential difference; that the perfect Concords admit of no alteration, and become abſolute diſcords if taken half a note higher or half a note lower: but the imperfect may be changed into greater and leſs, that is, they may be taken with the difference of half a note, and yet continue to be conſonant intervals. The major third or major ſixth may be taken half a note lower, and become a minor third and minor ſixth: the minor third and minor ſixth may be taken half a note higher, and become a major third and major ſixth: and it is to be obſerved, that there is a correſpondence between the thirds and ſixths in all keys. If the Third to the Key-note is Major, the Sixth is Major alſo: if the Third is Minor, then the Sixth is Minor.

Authors have differed from each other and perplexed their Readers in their definitions of the interval of Fourth to the Key-note, rather from its acceptation in Compoſition than from its nature as an interval. It is undoubtedly a perfect concord, as the ear determines it to be, and becauſe the note which makes the concord of Fourth with the Key, makes the concord of Fifth with its octave; as we ſhall ſee in the Scheme of Concords, Example IV, which is adapted to the Key of C natural.

A ſimple Fourth is not allowed in Compoſition as an accompaniment to any Baſs Note; and being attended with a Fifth to ſupport it in Harmony of three parts, which Fifth makes a diſſonance with the Fourth, the Fourth has therefore been reckoned amongſt the diſcords.

Many different relations of conſonance may be found in any ſingle note, when compared with the degrees above it, and the degrees below it.

In Example V. we take E, the Third Major to the Key, as the note to which the reſt are compared.

To A below it is a Fifth.
To G below it is a Sixth Major.
To G ♯ below it is a Sixth Minor.
To C below it is a Third Major.
To C ♯ below it is a Third Minor.
With G above, it makes a Third Minor; or rather it is a Key note carrying its Minor Third.
With G ♯ above it carries its Major Third.
With B it carries its perfect Fifth;
With C ♮ its Sixth Minor.
With C ♯ its Sixth Major.
With E above and E below it makes an Eighth.
To B below it is Fourth.
And with A above it makes a Fourth.

I have been thus particular in this Example, becauſe it muſt be known, that a ſingle Note, from its many conſonant relations, may keep its place and *hold on*, while others change their places, and make a variety of concords with that *holding* Note. Some of the greateſt beauties and ſome of the greateſt difficulties in Muſic ariſe from this principle, which becomes much more fruitful when the parts are multiplied and diſcords are taken in and combined with concords. The Drone of a Bagpipe is the Note of the Key holding on; to which the Tune as it paſſes forms a variety of concords, which are always *juſt* at the beginning of the Tune and at the end of it. To the Key Note the Fifth above is added as another Drone.

Conſonant intervals, both perfect and imperfect (except the Third and Fourth) conſidered as two extremes, contain within them other concords, which have an agreement with both the extremes.

The Fifth contains two Thirds, of which one is Major the other Minor. Thus in the Fifth C——G, G is a Minor Third to E natural, and E natural is itſelf a Major Third to C. And again, G is a Major Third to E♭, and E♭ is a Minor Third to C. In both theſe caſes, E, the intermediate note, makes a double conſonance, as referred to the note above or the note below, and has an excellent effect with both.

The Sixth Major contains a Third and a Fourth, or a Fourth and a Third. In the Sixth C——A, A is Third Major to F, and F is a Fourth to C. In the Sixth Minor C——A♭, A♭ is Minor Third to F, and F is Fourth to C; and again, A♭ is fourth to E♭, and E♭ is Minor Third to C.

The concord of the Eighth divided into two Parts, contains a Fifth and a Fourth, or a Fourth and a Fifth, or a Third Major and Sixth Minor, or a Third Minor and Sixth Major, or a Sixth Major and Third Minor, or a Sixth Minor and Third Major: the Fifths and Sixths containing other concords as before. All theſe are ſet down in Example VI; and an attentive Examination of them will give the Learner an habit of finding out the Chords readily when he comes to apply them as accompaniments in Thorough-Baſs.

By a *Chord*, we underſtand a combination of ſeveral Sounds related to one another, and making Harmony together: and a Chord, in a larger acceptation, may be underſtood to include one or more diſcords. Sometimes the word Chord, in a more reſtrained ſenſe, is uſed for the Accompaniment played by the right hand in Thorough-Baſs, in which ſenſe I ſhall frequently ſpeak of it.

It appears from the laſt Example, that a Minor interval is turned into a Major, if the lower of the two Notes is taken an octave higher; and *vice verſâ*.

In comparing the two notes of a concord, we uſually refer the higher to the lower, not the lower to the higher; becauſe all harmony, like any other ſtructure, goes upwards as from a foundation; whence the *Baſs*, or *Baſe*, has its name; and the Baſs which is the radical Baſe of the Chord is diſtinguiſhed from figurative or artificial Baſſes as the *Fundamental*. In the interval C—G, we ſay G is a Fifth to C, not that C is a Fifth to G; becauſe C is taken as the Key-note, to which the degrees that lie above it are referred.

CHAP. III.

OF THE OCTAVE AS A SYSTEM OF HARMONY.

A SIMPLE Concord conſiſts of two notes; but Harmony is not compleat without three; if we add a fourth, one of the other three is repeated in its octave.

The Key-note with its Third and Fifth, conſtitutes the radical Harmony of the Key, and is called the *common Chord*. When the Key-note, or Uniſon, is taken with its Third and Sixth, ſome call this the *uncommon Chord*, as departing from the common Harmony; others give it the name of the *perfect Chord*; but this is improper; no Harmony being perfect but that of the common Chord: it ſhould rather be called the *imperfect Chord*, becauſe the third and ſixth are both imperfect concords.

Any ſingle note, when conſidered as a Baſs, is a foundation for other notes; one or more of which may be introduced in Compoſition, according to the number of parts in which the Piece is compoſed.

When the Key-note is taken with its Third Fifth and Eighth (or their octaves) its Harmony is complete. When the Baſs moves from the Key-note to any other degree of the octave, the Harmony proper to that degree muſt attend it: and in order to know what that Harmony is, we muſt firſt underſtand how the ſeveral degrees of the octave ſtand related to the Key-note, when they are taken ſeverally as Baſses: obſerving, by the way, that any degree, when taken with its Third and Fifth, (which form its common Chord) becomes a new Key. I call the key with which we begin, the *Original-Key*. This comprehends in its degrees the harmony of ſeveral other Keys, ſome of them more nearly, others more remotely related to the *Original Key*; and it is a conſiderable part of the Science of Muſic to adjuſt and manage well theſe relations; which have been very clearly treated by ſome modern Authors, particularly *Rameau*; though I think his work ſcarcely intelligible to Learners, and very badly arranged.

The Harmony moſt nearly related to the original Key is that of its Fifth, carrying its common Chord; and hence the moſt natural Concluſion or Cloſe of a Piece in Muſic, is from the Harmony of the Fifth into the Harmony of the Key.

The Harmony next in order to that of the Fifth, is that of the note to which the Eighth of the Key is a Fifth, that is, the Harmony of the Fourth. Therefore to make a compleat cadence, we take the Harmony of the Key, then the Harmony of its Fourth, then the Harmony of its Fifth, and from thence return and conclude in the Harmony of the Original Key. But as all gradual changes are the moſt agreeable, the Cadence is much improved, if to the Fifth as a Baſe we firſt give the Harmony of the Original Key as an Accompaniment, and then change that into its own Harmony, to deſcend from thence into the Key. When the Chords are taken in this order, they ſucceed according to their proximate relations, and are conſequently of beſt effect. It is nevertheleſs allowable to make a Cadence from the Fourth, which is the more ſolemn of the two, and is very properly applied by Authors of ſacred Muſic. I ſay more of this under the Article of Modulation, and call it the *Final Cloſe*.

The Natural Harmony of the whole Octave is comprehended in the Chords of the above Cadence; that is, in the common chord of the

Key, and the common chord of its Fifth, and the common chord of its Fourth: becauſe theſe three common chords take in all the degrees of the Octave.

Let the Key be C; its Third is E, its Fifth G. Then in the Key of G, its Third is B, its Fifth is D. And in the Key of F, its Third is A, its Fifth C. In theſe chords then we find all the degrees of the Octave, C, D, E, F, G, A, B, C. Therefore theſe three Keys comprehend all the native harmony of the Octave; and the three notes C, G, F, are the *fundamental* Notes, becauſe they carry all the degrees of the Octave in their Accompaniments. See the Notes in Example VII. And they not only ſupport the degrees; but they furniſh an harmonic accompaniment to every degree of the Octave when taken as a Baſs, either aſcending or deſcending. Example VIII. gives the accompaniments deſcending; Example IX. gives them aſcending.

In taking theſe degrees ſingly in their order as Baſses, it is to be obſerved, and it follows from what has been ſaid, that they are not all fundamental; ſome of them being Baſses by *ſuppoſition*, that is by being *placed undermoſt* in the Scale of Harmony, and aſſumed or borrowed out of the Chord to which they belong *as Baſses*. If we deſcend with them in their order, as in Example VIII, C is fundamental, with its common Chord. B the next lower Note, is a Baſs by ſuppoſition, and carries the harmony of the Third below it, that is of G, which is therefore the true Baſs of the Chord. A, the next in order, carries the Harmony of F; therefore F is the fundamental Baſs. G is here a Baſs by ſuppoſition, and its fundamental is the Fifth below; the harmony of the chord being that of C. G is not taken with its own harmony in this place, becauſe we ſhould be obliged (as it will appear hereafter) to leave the fundamental harmony of the Octave in order to introduce it. Therefore we give it the harmony of C, as being more nearly related to the harmony of F which comes before it and after it. F which comes next in order is fundamental, and carries its common Chord. E is a Baſs by ſuppoſition, being borrowed from the harmony of C. D carries the harmony of G, becauſe that harmony is neareſt in relation to the harmony of the Key-note, which comes next in order with its common chord. The Third ſhould be added to D with its fourth to make the harmony ſmoother; but in the natural accompaniment of the degrees of the Octave we introduce no diſcords. The figures over theſe notes in the example ſhew what chords are produced in this regular progreſſion, and denote what is called the *Thorough-Baſs.*

The Learner is not to ſuppoſe, that when the notes of the Baſs deſcend by ſingle degrees, they are *always* to carry the harmony here aſſigned to them: for then there would be no *Tranſition* to a variety of Keys, which Muſic not only admits but requires: and the art of changing the Key properly is called *Modulation* (a varying of the *Mode* or Key) of which I ſhall treat at large in a Chapter by itſelf.

I mean here to ſhew, that this is the harmony which the degrees will carry, without departing in any one inſtance from the Harmony of the Key we are in, that is, from the fundamental Harmony within the Syſtem of the Octave of the Original Key.

I do not add an Example of the Minor Key in this place, becauſe the caſe is not ſimple, as the degrees of the Minor Key do not furniſh an harmonic accompaniment to the Notes of the Octave when taken as Baſses, even in deſcending, and much leſs in aſcending: ſo I reſerve this till we come to the Doctrine of Modulation.

CHAP. IV.

OF THE INVERSION OF CHORDS, AND THEIR INTERNAL CONSONANCE.

EVERY Chord conſiſting of three Notes admits of three different Poſitions. The moſt natural Order of the common Chord, as an accompaniment to the Key-note in Thorough-Baſs, is that of *Third, Fifth,* and *Eighth.* The moſt harmonious is that of *Fifth, Eighth* and *Third,* or *Tenth;* and the leaſt harmonious is that of *Eighth, Third,* and *Fifth.* If the Notes of which a Chord conſiſts be taken ſeverally from above, and put below as Baſses, the harmony will be changed. This is called the *Inverſion* of a Chord, to produce new relations; and great variety ariſes in Muſic upon this principle.

I conſider Chords with reference to Baſses, becauſe they are hus more eaſily underſtood; and I rather addreſs myſelf here to the Thorough-Baſs Player than to the Compoſer.

If in a Chord of three notes, we make a Baſs of the Uniſon or Key-note, the other two notes make a Third and Fifth, and we have the form of the *common Chord*. If the Third is made a Baſs, the Fifth becomes a Third to it, and the Eighth a Sixth. If the Fifth is made a Baſs, the Eighth becomes a Fourth, and the Third a Sixth.

In the caſe of Diſcords, where the Diſcord and its accompaniment give us four Notes, the Inverſion of ſuch Chords produces a much greater variety, becauſe they admit of four different poſitions. The Xth. Example ſhews how different Chords are produced by changing the reſpective poſition of the ſame Notes.

When ſeveral concordant Notes are combined together, the Sum of the Harmony exceeds the number of the notes, becauſe the harmony in ſome is double; to underſtand which, we muſt compare them in all their different relations. When the common Chord is ſounded, as in the beginning of the laſt Example, C E G c * c is an Eighth to C, a minor Sixth to E, and a Fourth to G. G is a Fifth to C, a minor Third to E; and E is a major Third to C the Uniſon: ſo that in four notes we have ſix conſonances.

If the ſame Chord is taken in a different order, as C G c e, the relations of the Notes are changed amongſt themſelves, and improved; though the whole together ſtill conſtitute the common Chord of C. For now G e make a Major Sixth, which before made a Minor Third: and the only Third in this Chord is C e a Major Third. Before we had Minor Third and Minor Sixth in the Chord; now we have neither; and e compared with the Key-note is a Tenth; more agreeable to all ears than the Third. It was obſerved above that the common chord is moſt harmonious in this form: we now diſcover the reaſon why it is ſo; becauſe all the Major intervals have a more perfect conſonance than the Minor, and are therefore more pleaſing to the Ear.

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* The ſmaller Letter c ſignifies the 8th above the larger C; and ſo for any other.

In conſidering the conſonance of a Chord, we are apt to attend only to that relation which the ſeveral notes of it bear to the fundamental note or Key: but beſides this relation to the Key, the notes have a relation to one another, which I call their internal conſonance, and by which the harmony ariſing from their combination is very much increaſed. I inſiſt the more upon this, becauſe it is a principle from which we may derive the admiſſion and uſe of Diſcords.

CHAP. V.

OF THE HARMONIC DERIVATION AND USE OF DISCORDS.

BY a Diſcord, in a larger ſenſe, we may underſtand any diſſonant interval; but the Diſcords which contribute to the effect of Harmony are deducible from the foregoing rules, which ſhew on what terms they are admiſſible, as being ſupported and recommended by an Harmonic relation.

The firſt and moſt agreeable of the diſcords is the Fourth combined with the Fifth, and taken with the Key-note and its octave, which complete its Harmony in four parts. Here I deſire the Learner to obſerve, that the two tones which conſtitute this diſcord are thoſe of the two neareſt related Key-notes. Thus to the Key-note of C, G is the Fifth above it, and F is the note to which the Octave of the Key is a Fifth. In this Diſcord therefore we have the Key-note with its two neareſt relations. If the Fourth falls half a note, the reſt continuing as before, this diſcord is reſolved into the full harmony of the Key. But it is to be noted, that the diſcord of the Fourth and Fifth is more commonly introduced upon the Fifth to the Key note, to prepare for a Cloſe. In antient Muſic the Fourth thus bound with the Fifth occurs continually, and was in great eſtimation for the ſweetneſs of its effect, but in modern Muſic it is nearly excluded; though this diſcord by its derivation from the principles of harmonic relation and internal conſonance,

nance, from whence I form a comparative judgment of the diſcords and give ſome the preference to others, is the principal of them all. The Seventh, commonly accounted the chief, is inferior on ſeveral conſiderations.

The Diſcord next in order is the Ninth; and we obtain it by taking the two concords moſt nearly related, next to thoſe of the Firſt Diſcord. Theſe are the Fifth to the Key, and the Fifth to that Fifth. Let the Key be C; its Fifth is G, and the Fifth of that Fifth is D. Strike theſe three notes together, and we have the diſcord of the Ninth; which, though a diſcord in reſpect of the Key-note, is a perfect concord to its Fifth, which is a perfect concord to the Key. Here the Note G operates as a middle term, to which the other two Notes are perfect Concords. By falling a Note lower, the Ninth becomes the Eighth, and is reſolved into the Harmony of the Key.

In Muſic of three parts, it is beſt that amongſt three Notes there ſhould be one imperfect concord; therefore the Ninth is not-accompanied with the Fifth except in Muſic of four parts; but I give thoſe three Notes together to ſhew the Derivation of the Ninth, and its proper rank amongſt the Diſcords.

The next Diſcord is the Flat Seventh: but as we are not to depart from the degrees of the natural Octave, we cannot take the flat Seventh to the Key-note, but muſt take it to the Fifth of the Key, that is, to G, the Seventh of which is F. We obtain this Diſcord by adding an imperfect concord (a third minor) to the harmony of the Fifth. The Seventh in this Form is reſolved into the Harmony of the Key, by F falling into the Third of the Key, D into the Key or its Eighth, B riſing into the ſame, and G falling a Fifth into the Key itſelf. Sometimes B, the Third to G, continues in a partial or ſuſpended reſolution as a Seventh to C the next fundamental Baſe.

The Diſcord of the Minor or falſe Fifth is a part of the Chord of the Seventh; or rather, is that chord itſelf in an inverted form. Take away G, the loweſt note in the harmony, and we have B D F, B and F making the Minor Fifth, accompanied by D, which divides the leſſer Fifth into two leſſer Thirds. But if G which was taken from the bottom is ſet at the top of the Chord, we have the Chord of the Seventh inverted.

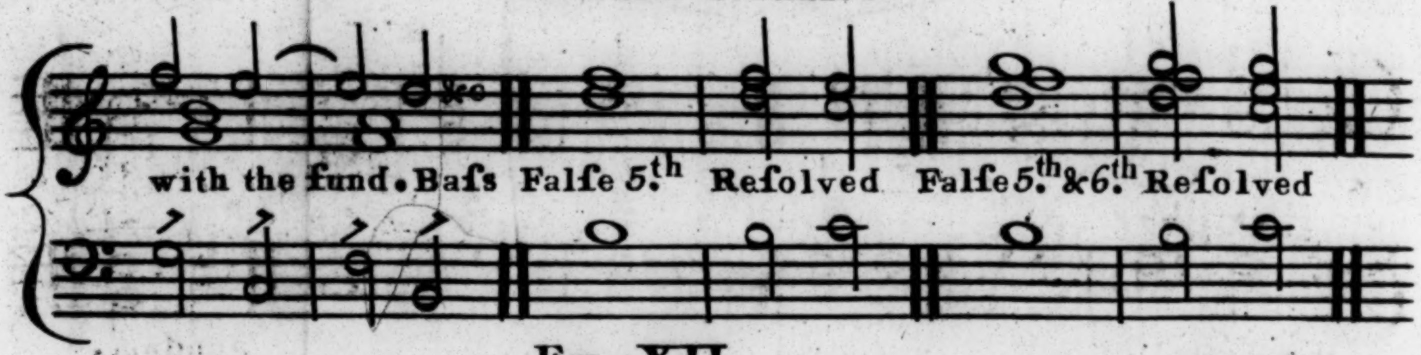
verted. This form has the ſame reſolution as before into the harmony of the Key. What has hitherto been ſaid upon Diſcords is ſhewn by Notes in Example XI.

I call it a *partial reſolution* of the Seventh when F is reſolved into the Sixth E upon the Baſs G. For here G is not the fundamental, but a *figured* or *continued* Baſs, carrying the imperfect Chord of Third and Sixth. The fundamental Baſs is that Note whoſe Third and Fifth are found in the Chord. But this rule in the preſent inſtance refers us to two different notes, of which we muſt prefer that which makes the fulleſt harmony and affords us the moſt pleaſing reſolution. In the Chord G B E, E and G are the Third and Fifth to C; and G and B are Third and Fifth to E; but of theſe Baſses C is preferable, as including the other, and therefore giving a more complete Harmony; though E is alſo uſed occaſionally as the fundamental by the beſt Maſters. This Caſe deſerves ſome attention, becauſe it is of uſe toward inveſtigating of fundamental Baſses.

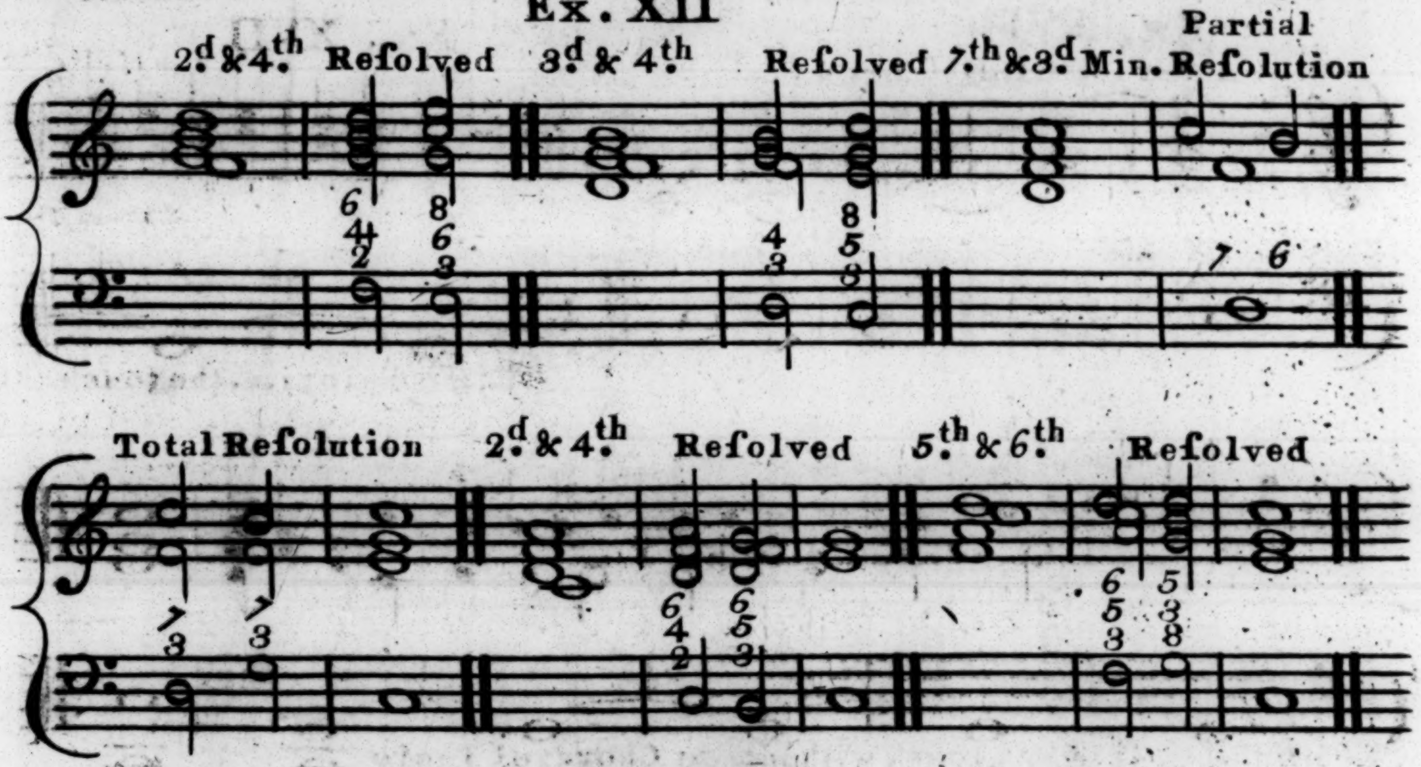
Another Diſcord is the *Second,* taken with the Major or Falſe Fourth. This Diſcord is not applicable to the Key-note, becauſe the Fourth to the Key is a true Fourth; but muſt be applied to that Fourth itſelf, that we may keep to the natural degrees. If we take F, with G its ſecond, B its Major Fourth, and D its Sixth, we have the harmony of the Second and Major Fourth; which is no new Diſcord; becauſe if it is examined by the rule of *Inverſion,* this Chord is the ſame with the Chord of the flat ſeventh; but here the Seventh is the loweſt note which before was the higheſt; that is the note F. This Diſcord has alſo the ſame reſolution with the Seventh into the harmony of the Key, but in a different form, as Example XII. will ſhew, F falls to E, G remains as before, B and D reſolve into C.

This diſcord admits of another form by the Rule of Inverſion, and becomes the Third and Fourth, of which the Third is Minor and the Fourth true. In the Chord of the Second and Fourth, the Notes were in this form, F G B D; but if D be taken an Eighth lower, then the Chord will ſtand in this new form, D F G B, of which F and G are the Third and Fourth to D, and B the Sixth completes the harmony. When the Diſcord of the Seventh is in this form, the Third is Minor of courſe, becauſe the Seventh which here becomes the Third is a flat or Minor Seventh.

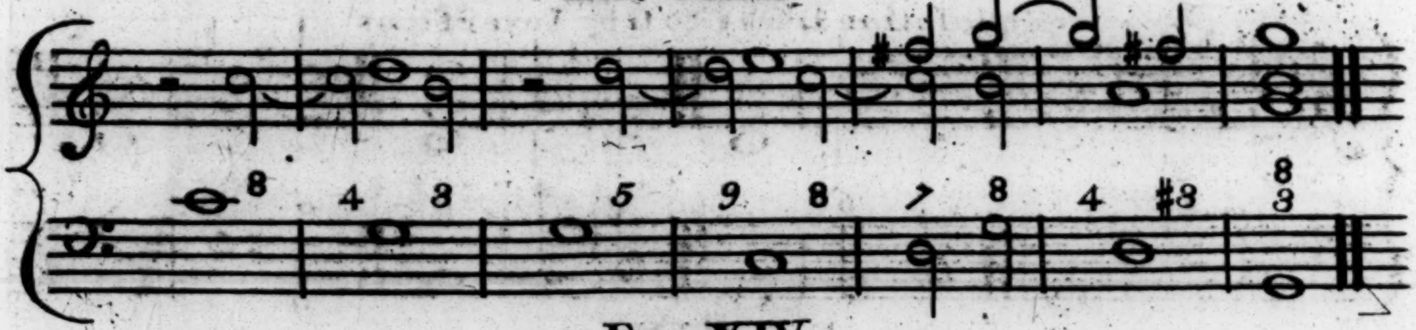
Ex. XI Continued



Ex. XII

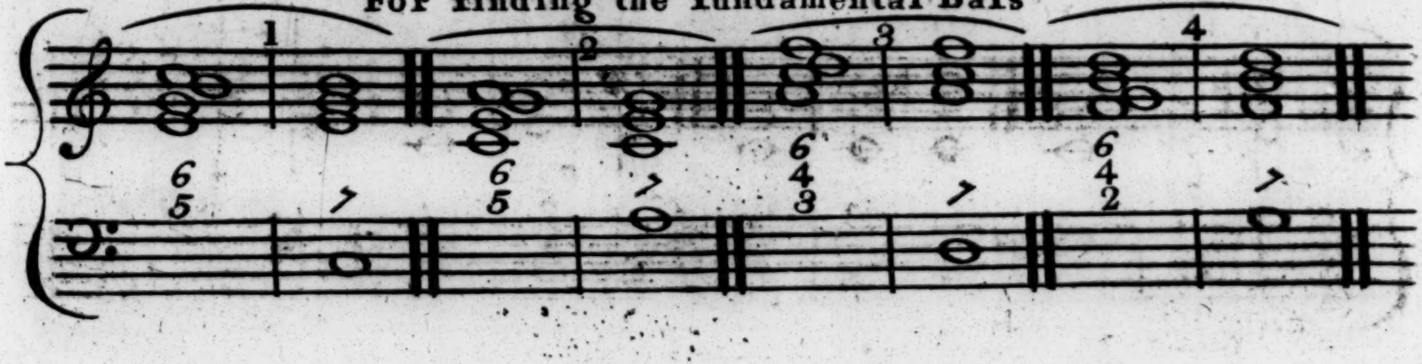


Ex. XIII

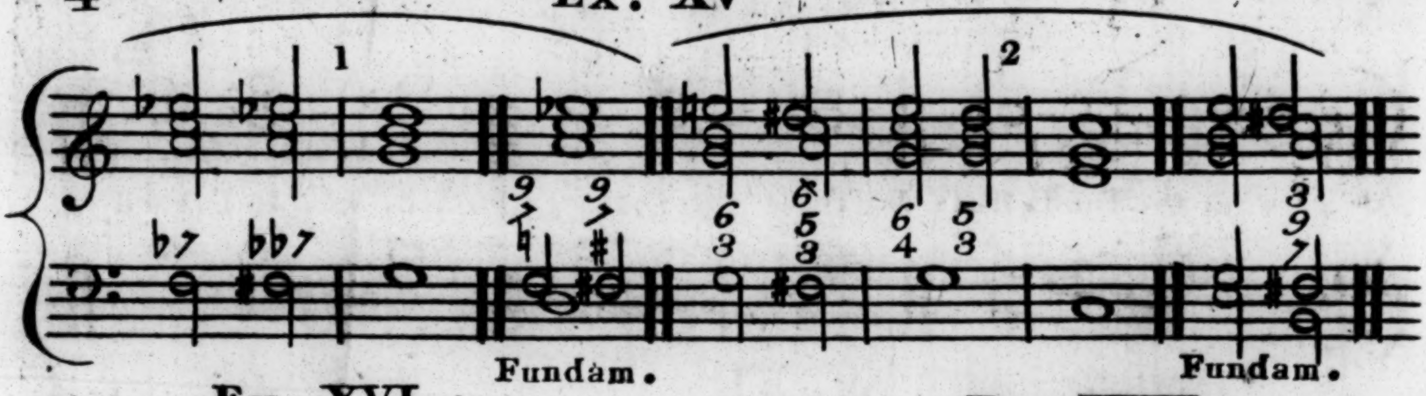


Ex. XIV

For finding the fundamental Baſs



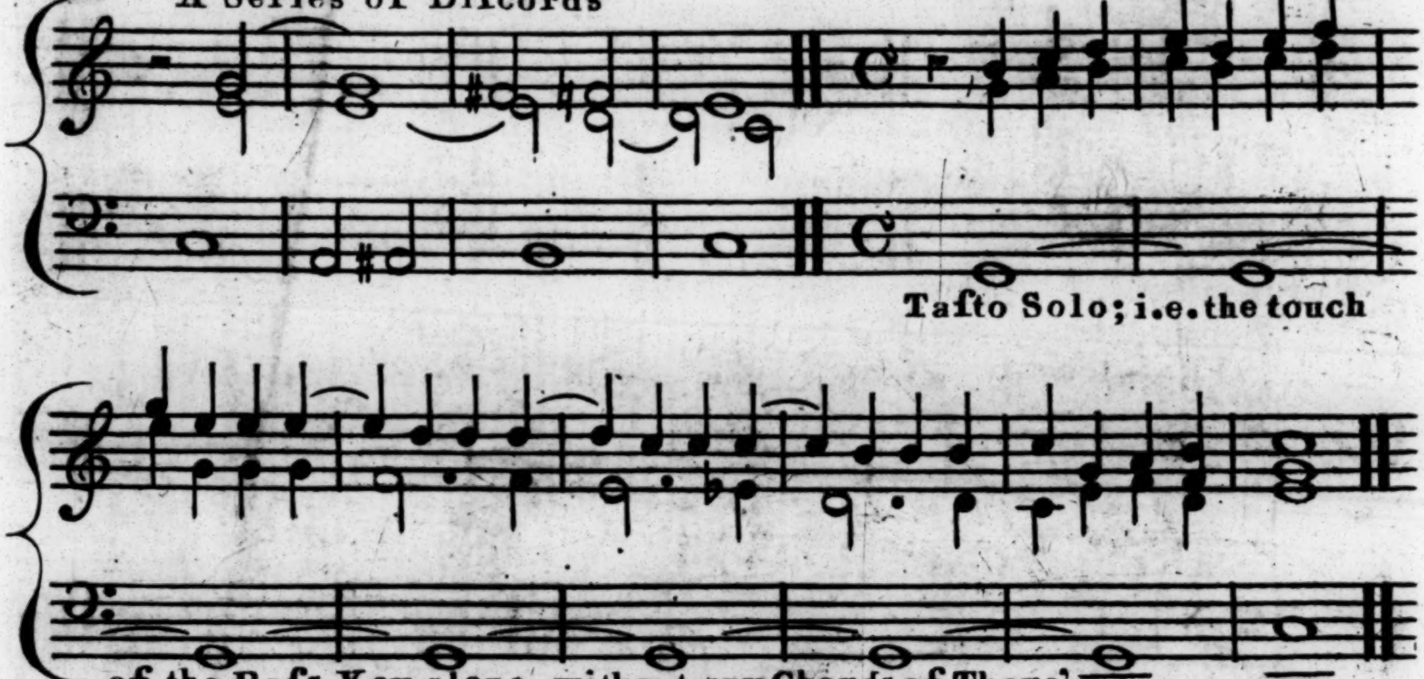
Ex. XV



Ex. XVI

A Series of Diſcords

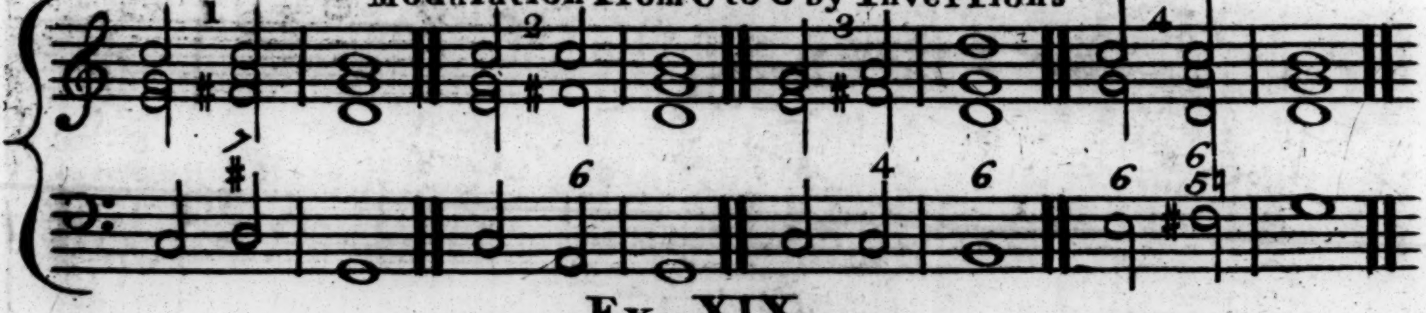
Ex. XVII



Taſto Solo; i.e. the touch of the Baſs Key alone, without any Chords of Thoro' Baſs in the right hand.

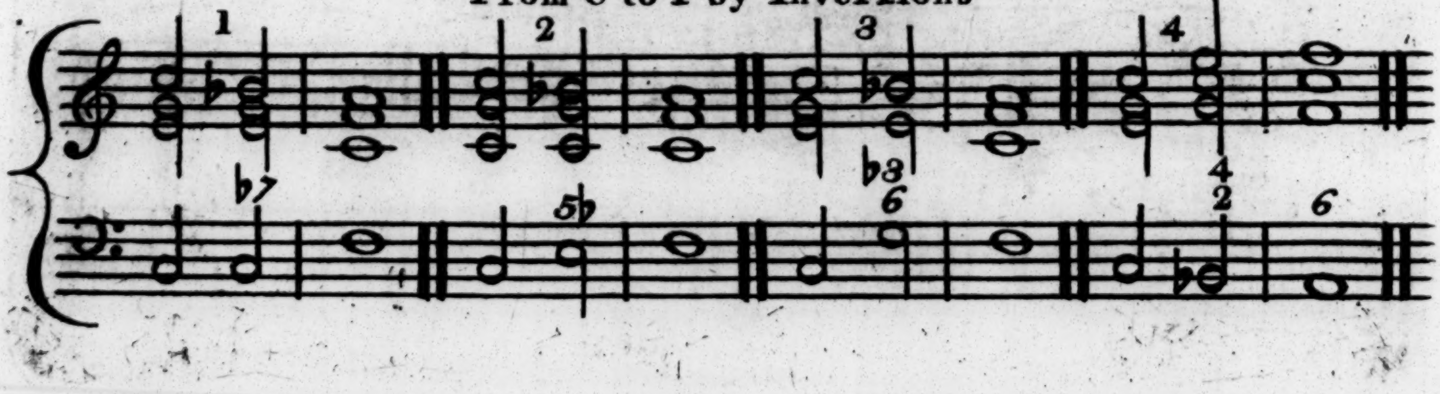
Ex. XVIII

Modulation from C to G by Inverſions



Ex. XIX

From C to F by Inverſions



In all the foregoing transformations of the Seventh Minor, the fundamental note G is attended with its Major Third B; but the flat Seventh may alſo be taken with a Minor Third, as in the Notes D F A C; in which caſe the Seventh, if partially reſolved, changes into the Sixth; if totally, into the Major Third, before it can fall completely into the harmony of the Key. The inverſion of the ſeventh from this form gives us another diſcord, the Second with the *true* Fourth to the Key-note, in the Order C D F A; and the Reſolution is the ſame as before: C falls half a Note into B, A into G, and F may hold on with G, as a Fifth and Sixth to B; from whence the whole will reſolve itſelf into the full harmony of the Key.

The flat Seventh with the Minor Third once more inverted, gives us the diſcord of the perfect Fifth with the Sixth, as F A C D, which reſolves into the harmony of G. F and A meet in G, C falls half a Note into B, and D continues as before. See Example XII.

From what has been ſaid, it appears, 1. That all the Diſcords we have conſidered are in effect but two, namely, the Seventh and the Ninth. 2. That new forms of diſcords ariſe by taking the Seventh with a Minor inſtead of a Major Third. 3. That Diſcords in general are admitted and produce their effect in Muſic from a relation or relations of Conſonance. When the Fourth and Fifth are taken together, they are diſſonant in reſpect of each other, but one of them is a perfect Fifth to the Key, and the other is a perfect Fifth to its Octave. The Ninth is diſſonant in reſpect of the Key-note, but makes a perfect conſonance with its Fifth; ſo that in the Notes C G D we have one diſſonance and two conſonances, when a Diſcord has its full acccompaniment, conſonance always predominates. Take the Seventh and Ninth for examples. In the Chord of the Seventh G B D F there are four conſonances; G B Major Third, B D Minor Third, G D a perfect Fifth, D F Minor Third; and only two diſſonances, G F, Minor Seventh, B F falſe Fifth. So in the full Chord of the Ninth, C E G D, there are four conſonances, C E Major Third, E G Minor Third, C G perfect Fifth, G D another perfect Fifth; and only two diſſonances, C D a Ninth, and E D a Minor Seventh. This effect which ariſes from ſumming up the ſeveral relations of a Chord, I call their *internal conſonance*; and it is this principle which reconciles the Ear to the uſe of ſuch Diſcords as I have hitherto explained, and would direct us to ſeveral more. Thus, to the Chord of the Seventh, the Ninth may be added, becauſe it makes a perfect Fifth to the Fifth, and a Third to the Seventh: it therefore introduces one new diſſonance and two new conſonances: and when all the notes G B D F A are ſet together, we have the compound harmony of the two neareſt-related Keys, G and F, both returning by reſolution into the Maſs of the original Key.

It has not been my deſign in this Chapter to collect all the poſſible Diſcords with their different acccompaniments and reſolutions; of which more examples will occur as we proceed, particularly when we come to treat of Chromatic Harmony. It may eaſily be foreſeen that more variety may be produced than it is neceſſary to exemplify, when it is known, that in Reſolutions, the Baſs may hold on while the Treble riſes or falls, or the Treble may hold on while the Baſses riſes or falls, or the Baſs may riſe while the Treble falls, or the Treble may riſe while the Baſs falls, or both may fall or riſe together.

The great uſe of Diſcords is to produce variety, as the Ear is ſoon ſurfeited with too much conſonance; whence it is an eſtabliſhed rule both in Compoſition and Thorough-Baſs, that two perfect conſonances, two Fifths or two Eighths, are never to follow one another directly either aſcending or deſcending. All ſuch diſallowances are avoided by giving to the upper and lower part a *contrary motion*, that the one may aſcend while the other deſcends. A farther uſe of diſcords is to raiſe the expectation, and thereby increaſe the reliſh of a ſucceeding conſonance. But then they are not to be introduced abruptly, as we have been obliged to ſhew them in the foregoing examples, but in ſuch a manner as to make them natural and eaſy. This is called their *Preparation*; for which this general rule may be laid down; that the note which is to become a diſcord muſt firſt be introduced as a concord, and turn into a diſcord as it were inſenſibly. To ſome Baſs Note at the latter part of a preceding Bar it makes a concord, and holding on, it becomes a diſcord to a new note of the Baſs at the beginning of the Bar in which it takes place. The XIIIth. Example ſhews how this is done in the Fourth and Ninth and Seventh in Muſic of three parts, and is ſufficient to ſhew the meaning of the rule, the application of which is very extenſive, and muſt be acquired by obſervation and experiment. In the firſt Bar of this Example, the Eighth to C Baſs holds on as a Fourth with its Fifth to G Baſs in the Second Bar, and ſo that Eighth *prepares* the Fourth and Fifth. In the third Bar, the Fifth to G Baſs holds on as a Ninth of C Baſs in the fourth Bar; ſo that Fifth *prepares* the Ninth. In the ſame fourth Bar C the Eighth to C Baſs holds on as a ſeventh to D Baſs in the fifth Bar; and G the eighth to G Baſs in the ſame Bar holds on as a Fourth to D Baſs in the ſixth Bar, and is reſolved into a Major Third ♯F before the Cloſe.

In order to find the Fundamental Baſe of a Diſcord, *Rameau* directs us to take the uppermoſt of two Notes bound together in diſſonance, and place it at the bottom of the harmony; then will that Note be the fundamental baſe of the Chord; as in Example XIV: in No. 1, of which, the rule gives C as the fundamental Baſe; in No. 2. it gives A; in No. 3, D; in No. 4, G; and all the diſcords are reduced to the Seventh; farther than which this rule does not extend. In the diſcord of the Fourth and Fifth, and the Ninth, and ſome of thoſe diſcords which are formed when the upper or under part falls or riſes half a Note, it gives us no aſſiſtance: for both the Fourth and Ninth are ſupported by their proper fundamentals; and in ſome diſſonant chords, formed by the approach of a Semitone, the fundamental Baſs lies out of the limits of the Chord.

We ſhall therefore obtain a more univerſal rule for finding a fundamental Baſe in all Caſes, if we examine what note that is, whoſe perfect Fifth, or Third and Fifth, are found in the Chord when the harmony is filled up: becauſe it is the nature of every fundamental Baſe to carry its common Chord.

I ſhall add an example or two to ſhew how this rule accounts for ſome of the uncommon Diſcords, which are nominal Diſcords, but in fact conſonant intervals. See Example XV.

In No. 1. of this Example, every note of the Second Chord, the Baſe of which is F♯, carries a falſe Fifth; therefore no note of this Chord can be taken as a fundamental Baſe. But in the Chord we find F♯and A, the Major Third and perfect Fifth of D; which muſt therefore be underſtood as the fundamental Baſe, carrying the diſcords of the Seventh and Ninth.

The Second Chord of No. 2 is the ſame in every note of it, (upon keyed Inſtruments) as the former; but the Chord is of a different Denomination, and belongs to a different Key. E♭ in No. 1. is the extreme flat or *diminiſhed* Seventh to F ♯, and is reſolved inwardly by falling into D the Fifth of G. The ſame note in the next Example is D ♯, the Major Sixth to F ♯, and is reſolved outwardly by riſing into E♮ the Sixth to G; and it relates to the key of B as its fundamental, underſtood, but not contained in the Chord; and carrying the Diſcords of the Seventh and Ninth.

It may be neceſſary to obſerve farther concerning diſcords, that diſſonant Chords do not always change into conſonant Chords, but ſometimes a ſeries of Diſcords are connected together, as in Example XVI; in the Second Bar of which we have the Minor Seventh changing into the *diminiſhed* Seventh, by the riſing of the Baſe a Semitone higher. In the third Bar this diminiſhed Seventh is ſucceeded by the diſcord of the Fourth and Fifth, which is again ſucceeded by the Minor or falſe Fifth, and that by the Ninth. Paſſages of this Kind are very common, and may be continued to a great length. In ſlow Muſic, where the Ear has time to follow and obſerve ſuch imperfect and unexpected reſolutions, they are not only allowable, but very agreeable; becauſe the Ear will bear to be kept long in ſuſpenſe if it is properly ſatisfied at laſt.

In inſtrumental Muſic Diſcords are introduced with greater latitude than in vocal. The Key-note or its Fifth is continued in the Baſs, while concords and diſcords paſs and repaſs upon it with a licence not reducible to the common rules of Harmony, and under little reſtriction, but that neceſſary one of keeping up to the ſenſe and air of the movement. This liberty is ſeldom taken by good Maſters, except towards the Cloſe of a Piece; in the way of a free Cadence; and as the harmony does not follow the forms of Thorough-Baſs, the Key of the Baſs is to be touched without any accompaniments of Chords in the right hand; whence ſuch a continued Baſs Note is directed to be played *Taſto* * *Solo*. See Example XVII.

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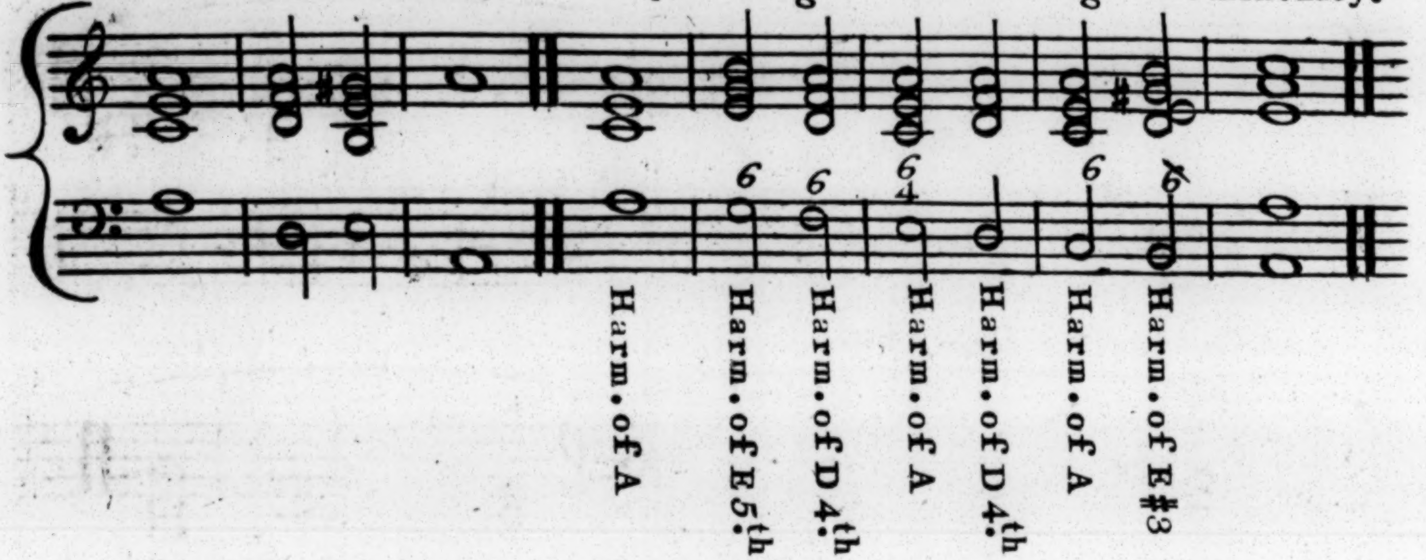
* *Taſto*, is the *Touch* or *Key* of an Inſtrument.

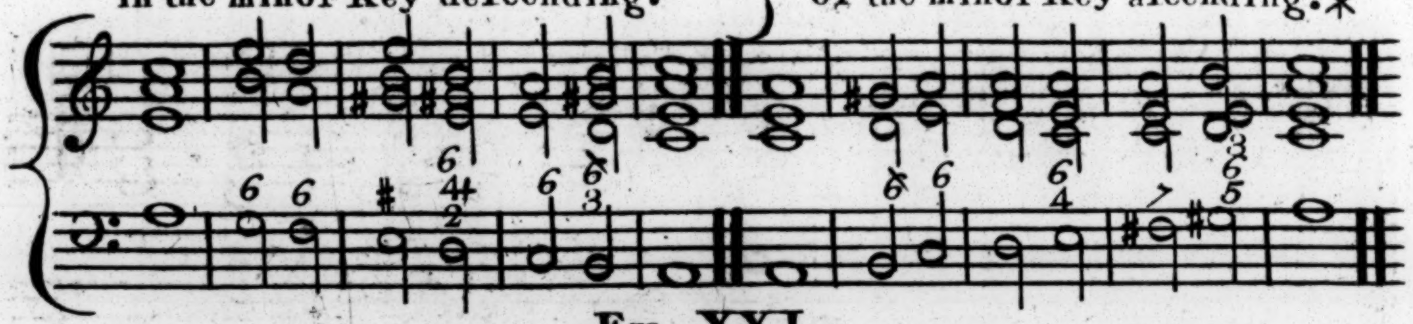
Ex. XX

Fund. Harm. of min. Key. Accomp. of Degrees deſcending in the min. Key.



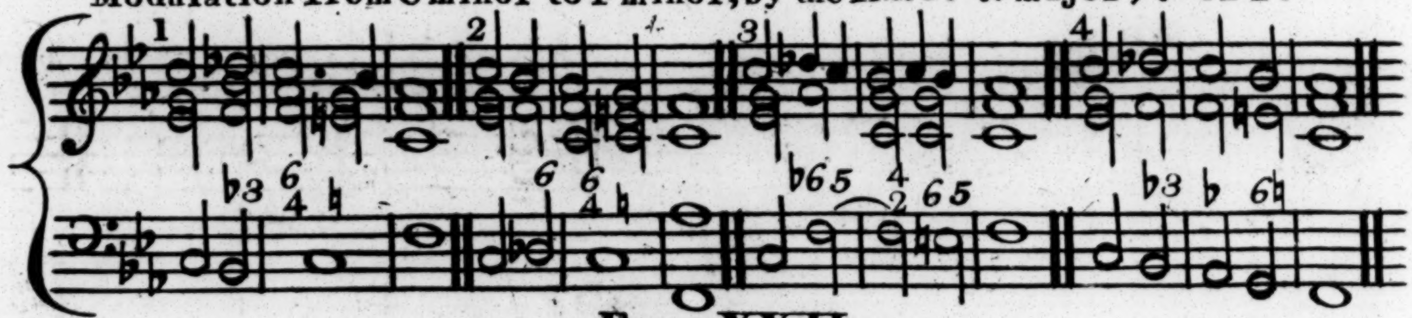
The common way of accomp. Degrees in the minor Key deſcending.

Harm. accomp. not fundamental of the minor Key aſcending.*



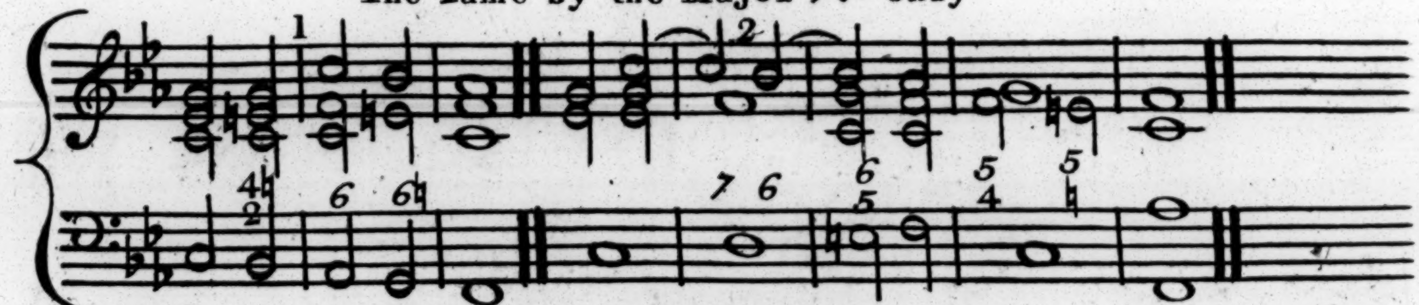
Ex. XXI

Modulation from C minor to F minor, by the flat 6th & major 7th of F.



Ex. XXII

The ſame by the Major 7th only



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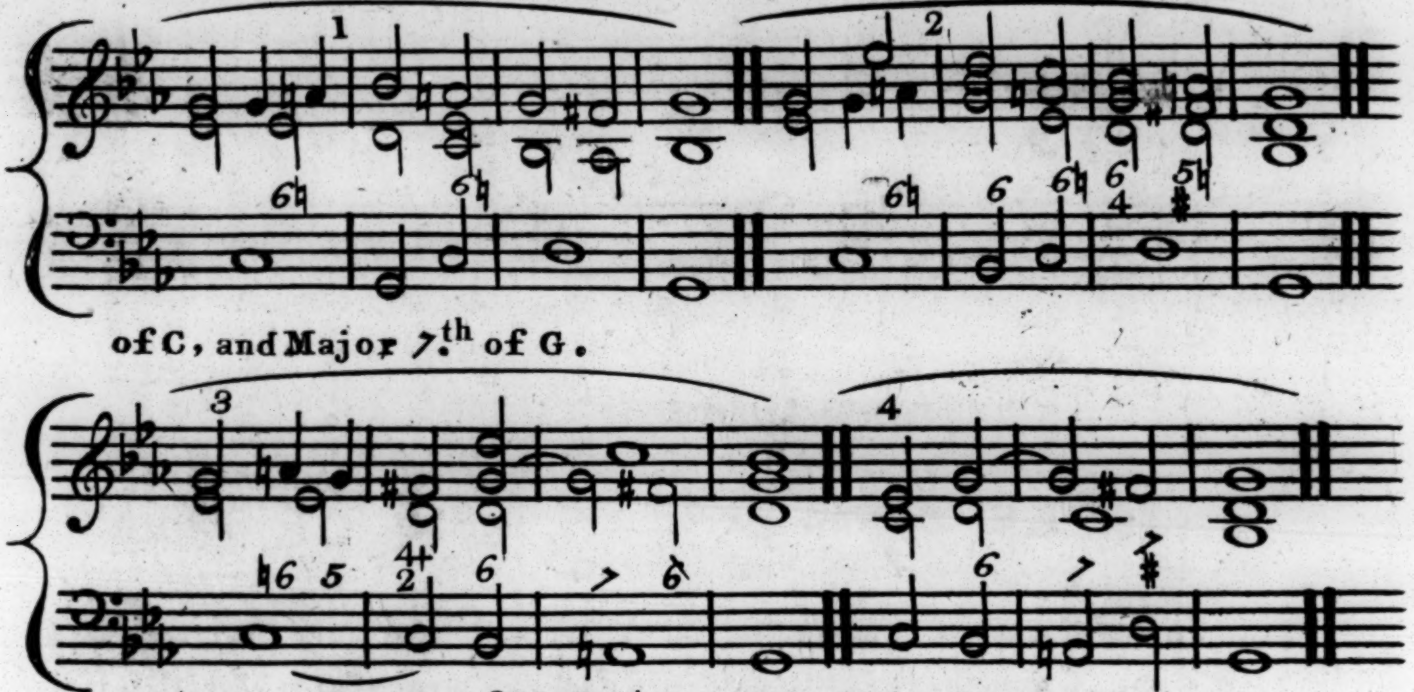
* Two other ways of Modulating in the Minor Octave aſcending are given in Example XXXVII No. 1 & No. 2.

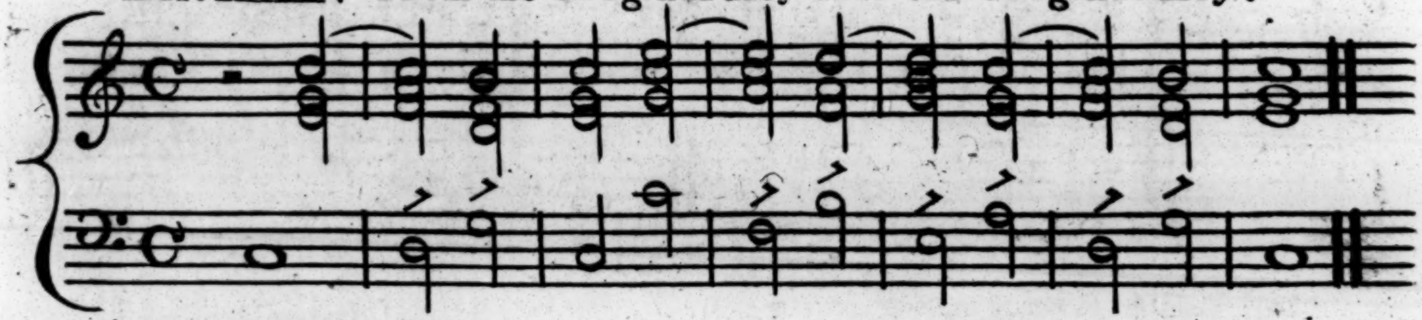
Ex. XXIII

Modulation from the Key of C Minor to G Minor, by the Major 6th of C, and Major 7th of G.

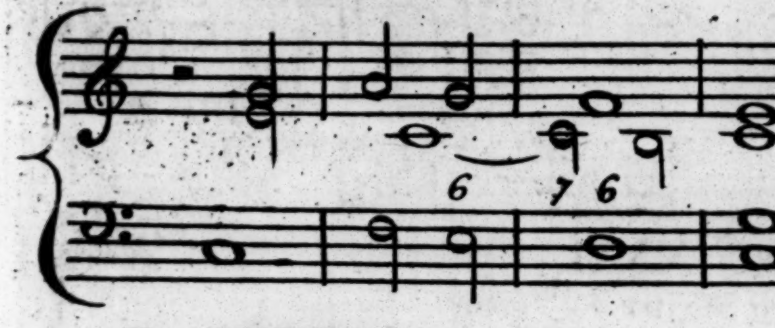


Forms of Modulation in the Major Key.

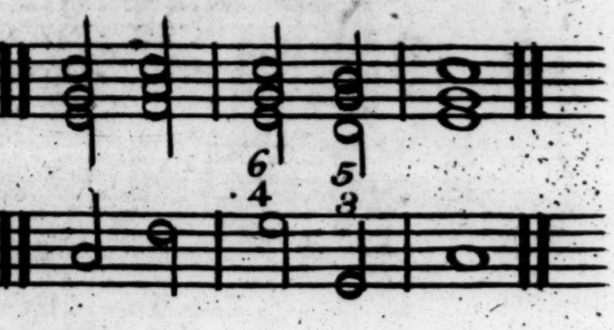
Ex. XXIV From the Original Key into the Original Key.



Ex. XXV Half Cadence

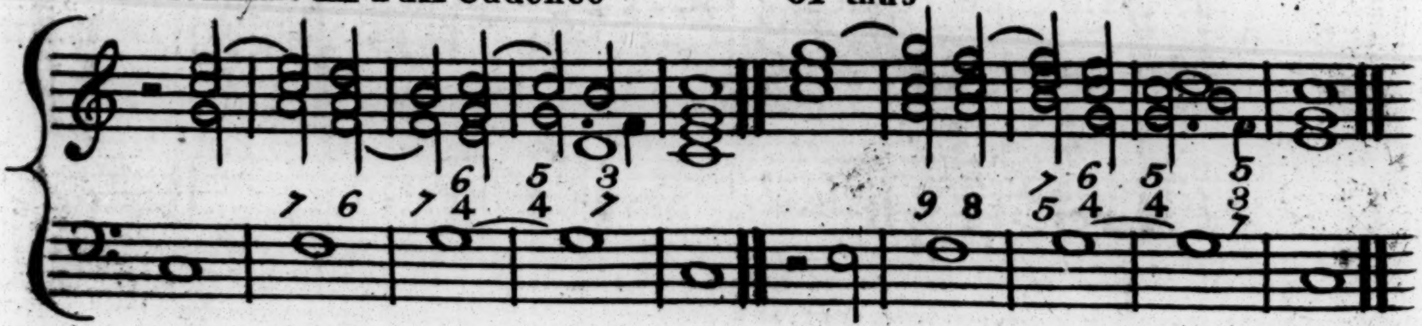


Ex. XXVI Common Cadence



Ex. XXVII Full Cadence

or thus



CHAP. VI.

OF MODULATION. ITS FORMS AND LIMITS.

MODULATION is the Art of changing the Key or *Mode* in which a Piece of Muſic is compoſed; and may be alſo called *Tranſition*.

So long as we keep to the fundamental harmony, without departing from the degrees of the Octave, the key is ſtill the ſame; but when we make a cadence in any new key, ſome one of the degrees muſt be changed from natural into Sharp or Flat.

When we paſs from the Natural Major Key of C into other Major Keys with Sharps, we proceed orderly by Fifths: when we paſs into a Major Key with Flats, we proceed by Fourths. The order of the Keys by Fifths is as follows; C—G one Sharp; G—D two Sharps; D—A three ſharps; A—E four Sharps; E—B five Sharps; B—♯F ſix Sharps; ♯F—♯C ſeven Sharps; ♯C—♯G eight ſharps.

The order of the Keys by Fourths, is, from C to F one flat; from F to ♭B two flats; from ♭B to ♭E three flats; from ♭E to ♭A four flats; which laſt Key, upon the organ and harpſichord, is the ſame with the Key of ♯G with the Major Third and eight nominal ſharps.

Every *ſucceſſive* Key with Sharps is introduced by taking the Sharp Fourth of the preceding Key: as the Key of G is introduced after the Key of C by taking ♯F, the Sharp Fourth of C, and Sharp Seventh of G. Every ſucceſſive Key with Flats is introduced by taking the flat Seventh of the preceding Key; which is but the reverſe of the former rule; becauſe if you were to go back again from the Key of G to the Key of C, you muſt take off the Sharp from F and make it a flat Seventh to G. In the ſame manner the Key of F is introduced after C by taking ♭B: which is alſo the true Fourth of F, the

Key we are going into. This eaſy principle carries us through the whole ſeries of Keys by Fifths and Fourths. The rule is general, that whatever Key we would modulate into, Major or Minor, we muſt introduce either its ſharp Seventh or its true Fourth; and the harmony is beſt when we take them both. The reaſon of this is plain; becauſe every Major Key has a Sharp Seventh, and a true Fourth in its own proper degrees, and a Minor Key, which has always a true Fourth, cannot be decided by a cadence till we uſe its Sharp Seventh. The examples that follow will make this plain.

By applying the Rule of *Inverſion*, already explained for this purpoſe, we find that each of the tranſitions above mentioned, namely to the Key of the Fifth by its ſharp Seventh, and the Key of the Fourth by its own true Fourth, may be effected four different ways; for ſo many are the notes which conſtitute a diſſonant Chord. And firſt for the Key of the Fifth above. Let C natural be the original Key; F✕ the Seventh of G, the Key into which we are to modulate. This ſharp Seventh may be introduced, 1. as a Major Third to D. 2. as a ſharp Sixth to A. 3. as a ſharp Fourth to C below it. 4. as a falſe Fifth to C above it. All theſe are ſet down in their order in Example XVIII.

If we would modulate into the Key of the Fourth, which is F, by giving its true Fourth to it, which is B♭; we may take this 1. as a flat Seventh to C. 2. as a falſe Fifth to E. 3. as a Minor Third to G. 4. as a Baſs note, with E the falſe Fourth upon it, and reſolving into the harmony of F. See Example XIX.

Of Modulation in the Minor Key.

The Minor Mode admits of the ſame progreſſion of Keys by Fifths and Fourths as the Major, but the manner of introducing them is different; and before I explain this, it is neceſſary to ſhew the fundamental harmony, and the harmonic accompaniment which the degrees require in the Minor Key. Theſe were purpoſely omitted above, to preſerve a ſimplicity in the rules.

The fundamental harmony has the ſame relation as in the Major Key, and the Accompaniment of the degrees *in deſcending* is furniſhed nearly in the ſame manner, except that the Seventh muſt always be ſharpened before the cloſe, without which the Key would remain undecided. In Example XX I give two different accompaniments to the degrees of the Minor Key; the firſt the true and ſimple, the ſecond more complicate and common. The degrees of the Minor Key *in aſcending* do not admit of an accompaniment from the harmony of the fundamental Key, becauſe we are obliged to uſe ſharps in the Baſs, and to put Diſcords upon them. However, a method will be ſhewn in another place of accompanying the natural degrees of A *in aſcending*.

As Modulation in the Minor Key admits of a greater latitude, and is more difficult to underſtand, I ſhall not give the examples in A, a Key remote from C, but in the Minor Key of C, that the differences may be more obſervable between the Major Key and the Minor.

The Minor Key is denominated from the Third; but in this Key the Sixth is Minor as well as the Third: whence we have this general rule, that if we would make a Tranſition from the original Minor Key to the Fourth above or Fifth below (both being the ſame) we muſt add one to its number of flats, which will be the flat Sixth of the Key we are going into; or take off one from the number of ſharps (if we are in Minor Key with ſharps) which will have the ſame effect as before in leaving the Sixth a Minor Sixth.

If we would paſs to the Fifth above, we muſt reverſe the former rule, by taking off one from the number of flats in the original Key, which is done by uſing its Major Sixth: or, if we are in a Minor Key with ſharps, we muſt add one to the number of ſharps; which has the ſame effect as before in giving the original Key a Major Sixth. Example XXI gives the Forms of Modulation from C Minor to F Minor, its Fifth below, by introducing the Minor Sixth to F, which is D♭. Example XXII gives the ſame Tranſition by introducing the Major Seventh.

It is proper to give notice, that in Example XXII No. 2 I have introduced a Figure in Muſic, which has occurred in a few inſtances before, and is called *Syncopation*; by which a driving or holding note is as it were *cut through* by the accent on the firſt part of the ſucceeding bar, ſo that the Time or Meaſure in one of the parts ſeems to go counter to the time of another part; which in vocal Muſic is one of the firſt difficulties a learner has to overcome, if he practiſes in the Style of the Cathedral. Thus in No. 2 the firſt holding note makes a diſcord of a Seventh to the Baſs in the beginning of the ſecond Bar; and another makes a Diſcord of a falſe Fifth to the Baſs in the third Bar: by which means the modulation ſteals on imperceptibly, in a manner moſt agreeable to the Ear, which is apt to be offended with all ſudden and abrupt changes. Example XXIII gives the forms of Modulation from the Key of C Minor to G the Fifth above, by the Major Sixth of C, and Major Seventh of G.

Inſtead of ſhewing how to paſs into a great variety of Keys remote from the Original Key, which, if they are ſuppoſed to ſucceed naturally and agreeably, will only require a repetition of the ſame Rules applied to different parts of the Scale; I ſhall confine myſelf to ſuch Keys as are properly related to the Original Key, into which it is allowable to modulate according to the ſtricteſt rules of Muſic.

We have already ſeen that in the natural Major Key of C, the fundamental harmony is comprized within the three Keys of C, G and F; of which, C is the original Key, G the firſt related Key, F the ſecond related Key. All theſe have the Major Third. Beſides theſe, there are three other Keys with the Minor Third, reſpectively correſponding to each of the Major Keys, as carrying the ſame degrees of the Octave. The Key of A with the natural or minor Third, is the Key of the Sixth, and has the ſame degrees with C the original Key. E Key is the Key of the Third to C, and has the ſame degrees with G Key, both of them carrying one Sharp. D Key is the Key of the Second, and has the ſame degrees with F Key, both of them carrying one flat.

The three minor Keys thus far agree with the three fundamental major Keys, that they carry all the degrees of the original octave in their common Chords: yet none of them can be admitted as fundamental Keys for two reaſons; 1. becauſe they are Keys on the imperfect Chords; and one of them, *i. e.* D, on a Diſcord, a note diſſonant to the Key note; therefore not properly related to the original Key: 2. becauſe they have a character eſſentially different from the original Key, in carrying the leſſer Third; and alſo their harmonic accompaniments carry us out of the natural degrees of the octave. Therefore I call C, G, F, the three *primary* Keys, and A, E, D, their reſpective *ſecondaries.*

ries. The Key of B, the Seventh, is no Key; becauſe its Fifth is falſe, and ſo it carries no common Chord.

The many different *orders* in which theſe Keys may be uſed in Compoſition, and the many *Forms* of Modulation thence ariſing, will produce as great variety in Muſic, with the addition of Melody, as the combination of the Letters of the Alphabet in all the languages of the World. *Which* is abſolutely the *beſt* order, it may be hard to aſcertain; but certainly, when a Piece is compoſed in a Major Key, the Kindred Major Keys ſhould have the preference, and ſome cadences ſhould be formed in them before the Minor Keys are introduced; at leaſt in one of them, which is the Key of the Fifth to the original Key; and throughout the whole piece the Major Keys ſhould predominate, to preſerve an uniformity of Character.

The method leaſt exceptionable, and generally of the beſt effect, is to return from the Key of the Fifth into the original Key, and to go from thence into the Minor Keys, particularly the Key of the Sixth, which is the neareſt related; more nearly than the fundamental Major Key of the Fourth, into which the beſt Compoſers are frequently obſerved to make no formal Cloſe throughout the Whole courſe of a piece.

As in the Major Key of C, the related Keys are C, G, F, Major Keys, A, E, D, Minor Keys; ſo in the Minor Key we have them in the contrary order; A, E, D, Minor Keys, C, G, F, Major Keys. And here the Key of the Seventh comes in with the reſt, becauſe it carries a common chord: for which reaſon, and from the variable nature of the Degrees in the Minor Key, and the liberties which may be taken with them, (which will be better underſtood when we come to the Chromatic Syſtem) Modulation is more various, more learned, and conſequently of better effect in the Minor than in the Major Keys. Its beauties are of the ſofter kind, delicate and feminine; while the Major Key is more bold, ſtrong and maſculine.

Before we proceed to any critical obſervations concerning the juſt *limits* of Modulation, it will be proper to exemplify the Form or Manner of paſſing into all the Affinities of the Original Key both Major and Minor.

Example XXIV ſhews the way of modulating from the Key into the Key without departing from its harmony; the Keys being all the way undecided, by means of the interpoſition of the Diſcord of the Seventh. To this I add, in Example XXV, the Semi-Cadence or common half-cloſe: in XXVI the common Cadence: in XXVII a fuller Cadence: and in XXVIII the final Cadence. I call this Cadence from the Fourth the *final* Cadence, becauſe it has been uſed as ſuch, from the *Requieſcat* of *Joſquin de Prez,* to the *Burial-Service* of *Henry Purcell.** After this, I modulate into all the affinities ſeparately, from Example XXIX to XXXIII incluſive: and then, in Example XXXIV, from the Original Key to all the affinities in ſucceſſion; firſt to the three Primary Keys, and from them to the three ſecondary Keys; and I give this order of Modulation direct and reverſed; that is, forwards and backwards.

I may note by the way, that each of the foregoing Succeſſions may be varied 120 different ways without tranſpoſition; and with tranſpoſition 1440 ways; and with three Inverſions of the Chords 4320 ways. I mention this, not only to ſhew what variety grows naturally out of the principles of Harmony; but alſo that it may be ſeen how eaſily examples might be multiplied in Muſic, if an Author were inclined to make out a large Book. See the Examples from XXXIV to XLVIII incluſive: obſerving, that in the XLVIIth. Example, the tranſitions are made by means of the *Fifth* and *major Sixth* for introducing every ſucceeding Key; as leading either to the Key-note, or to its minor Third, according as the Baſs falls a Second or a Fourth.

The juſt limits of Modulation may be aſcertained, if it is allowed, as I think it muſt be, that we have done all we ought to do in this reſpect when we have introduced all the Half-notes in the Octave of our Key; I mean, when we have introduced them in that capacity and under that denomination in which they are related to thoſe Keys, into which it is lawful to modulate from the original Key. I ſhall add an example of my meaning from a Movement of *Geminiani* univerſally admired; of

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* I might have called this the *cadence-plagal*, perhaps with more propriety. The antients gave to a Key or Octave two different forms or Modes, one of which they called *Authentic*, the other *plagal*. In the Authentic, the Octave was in this form, $\begin{matrix}C\\G,\\C\end{matrix}$ with the chord of the Fourth uppermoſt; in the Plagal, the Octave was in this form, $\begin{matrix}c\\F,\\C\end{matrix}$ with the chord of the Fifth uppermoſt. What uſes they derived from this diſtinction does not appear to me; neither is there any eſſential difference between theſe two Modes; the Key, according to our preſent rules, being the ſame in both.

which

MVSEVM BRITANNICVM

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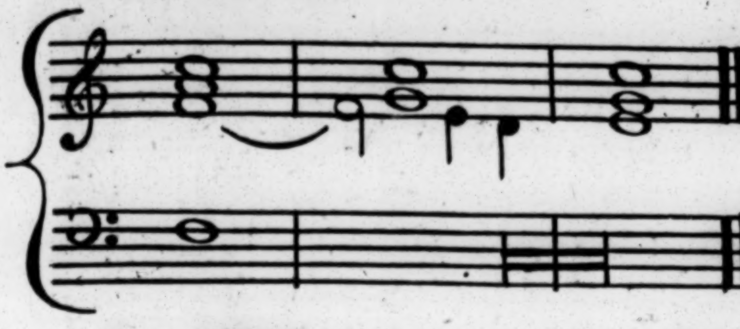
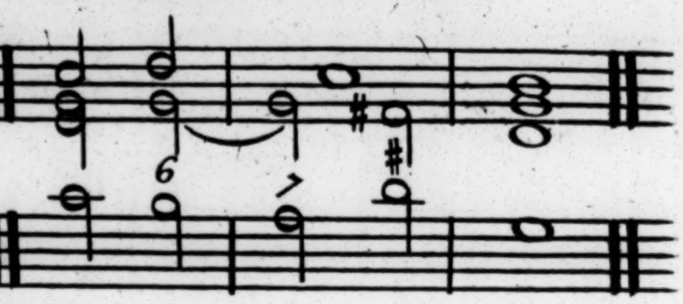
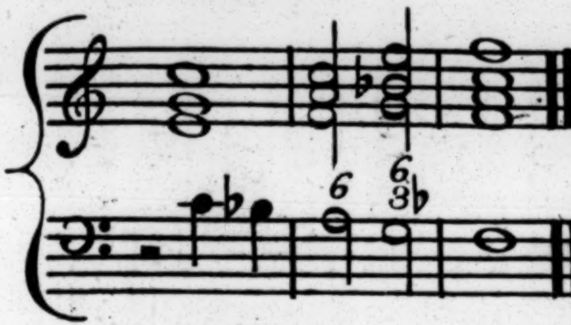
Ex. XXVIII Final cloſe



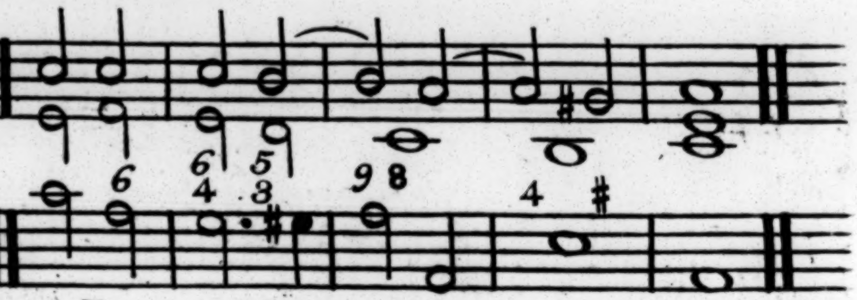
Ex. XXIX From C to G.



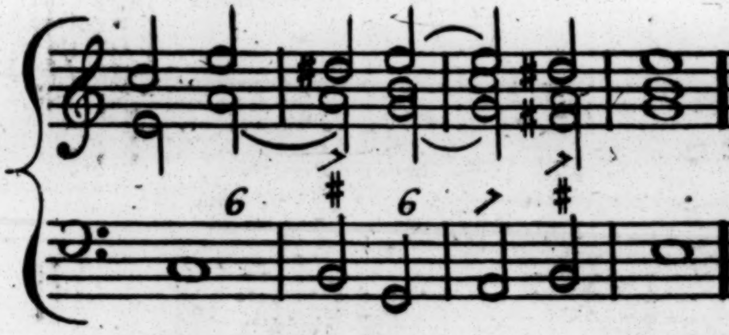
Ex. XXX From C to F.



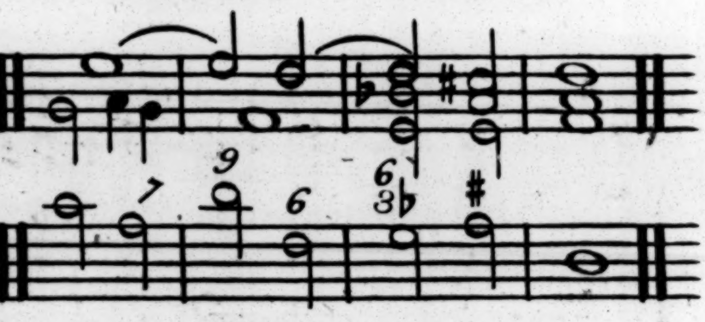
Ex. XXXI C to A Minor.



Ex. XXXII C to E Minor.

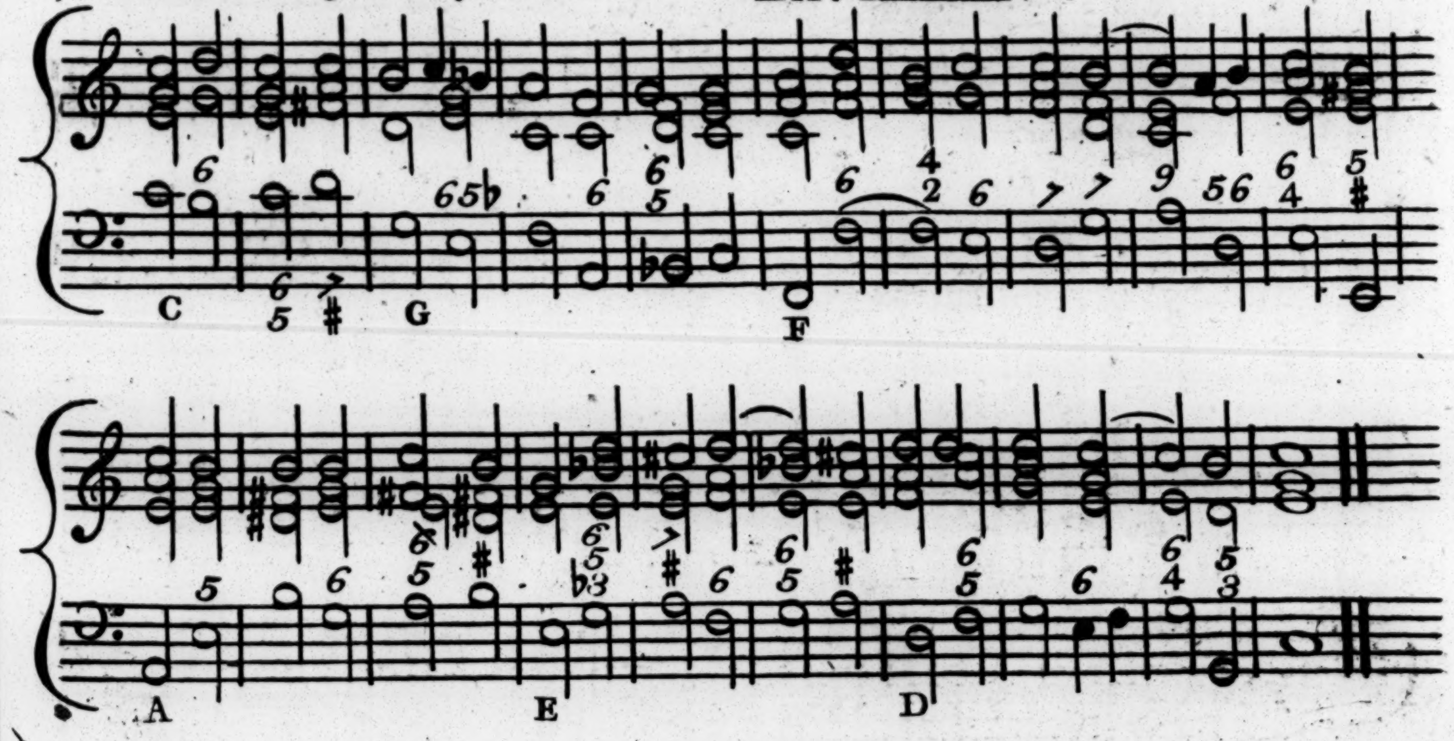


Ex. XXXIII C to D Minor.



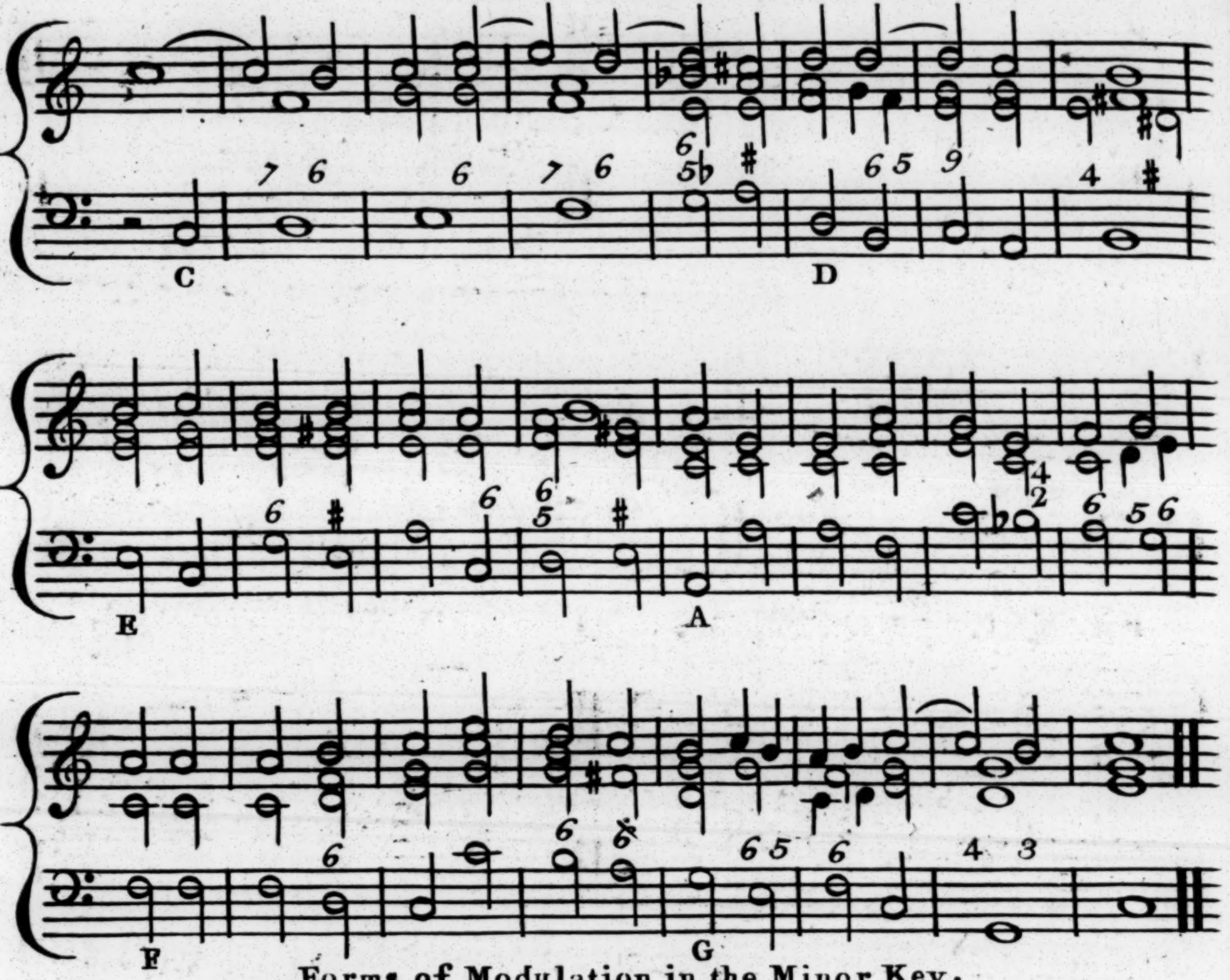
Courſe of Modulation through the ſix related Keys in ſucceſſion from the Major Key of C.

Ex. XXXIV



Ex. XXXV

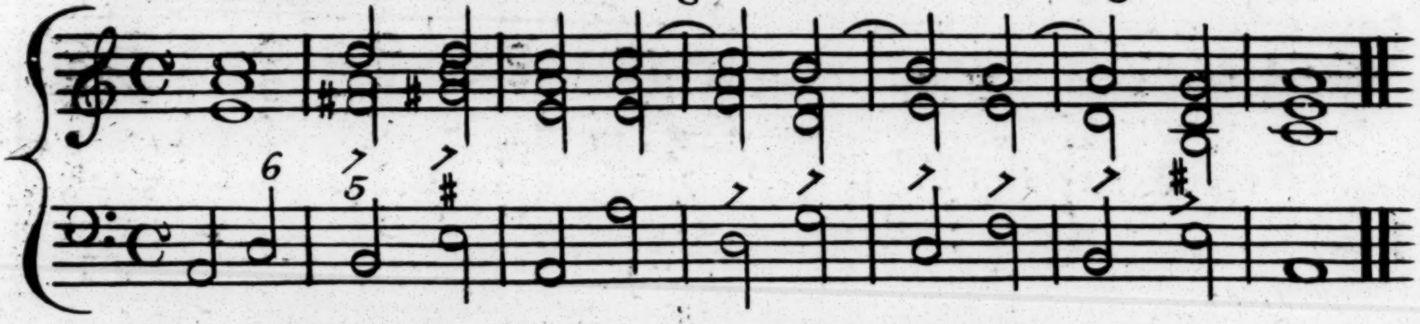
The ſame with the order of the Keys reverſed.



Forms of Modulation in the Minor Key,

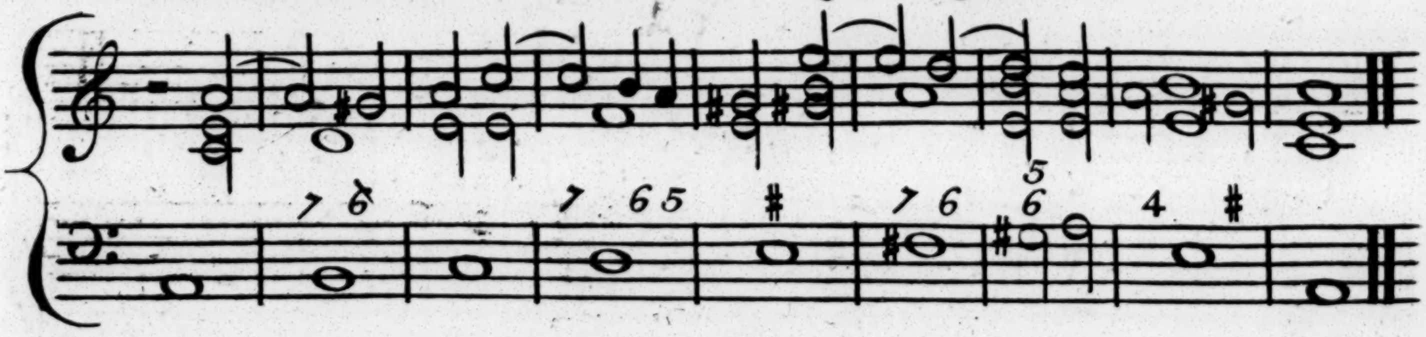
Ex. XXXVI

From the original Key into the original Key.



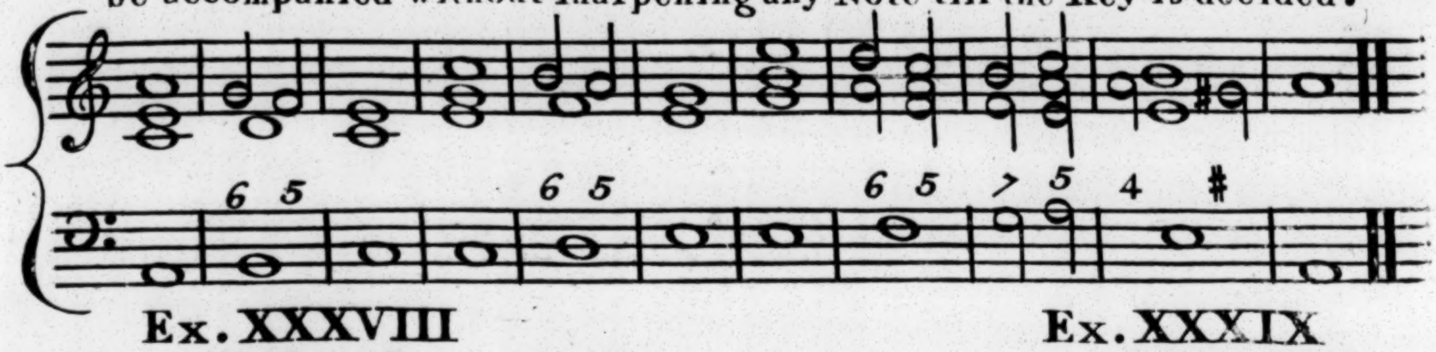
Ex. XXXVII

The ſame by ſingle Degrees. N.^o 1.



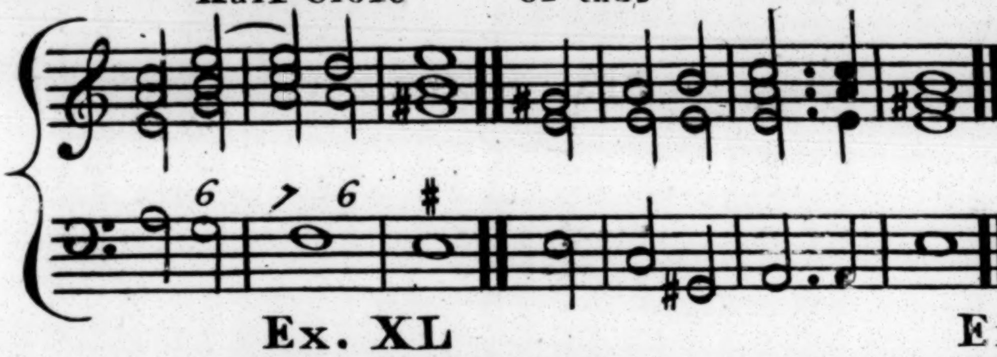
Ex. XXXVII N°. 2.

This Example ſhews how the Octave aſcending in the minor Key may be accompanied without ſharpening any Note till the Key is decided.



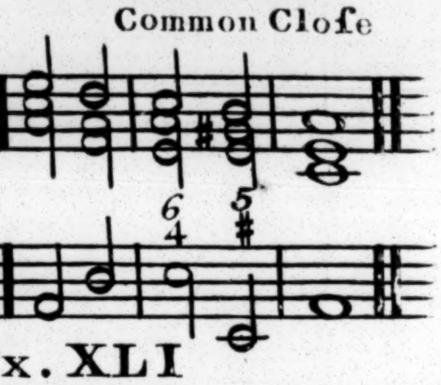
Ex. XXXVIII

Half Cloſe or thus



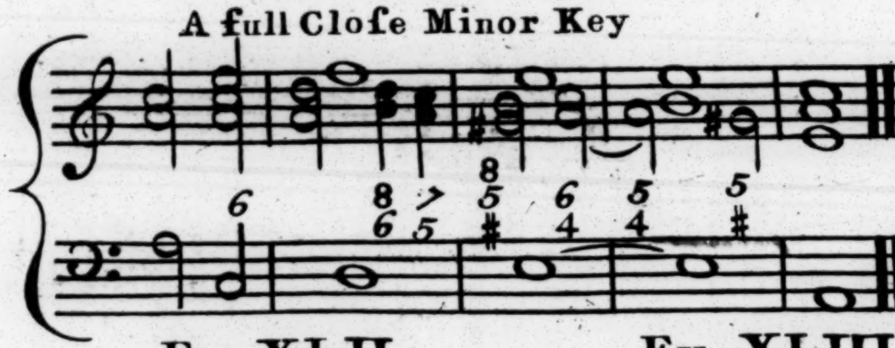
Ex. XXXIX

Common Cloſe



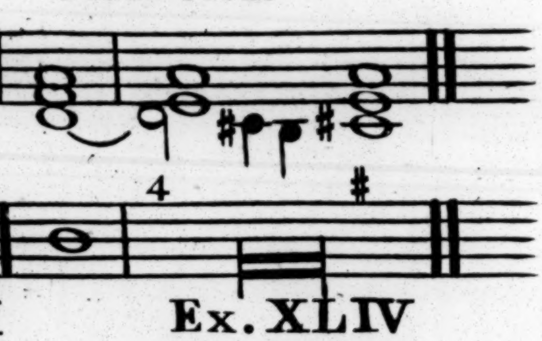
Ex. XL

A full Cloſe Minor Key



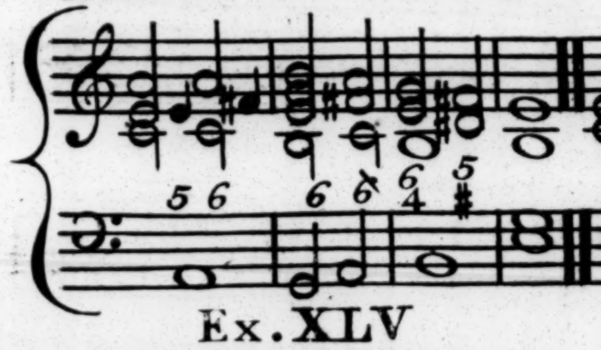
Ex. XLI

Final Cloſe



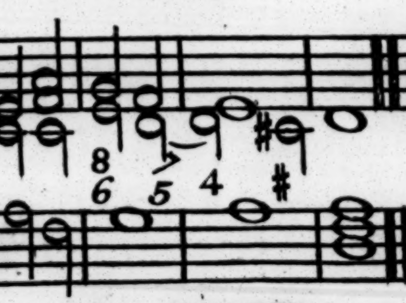
Ex. XLII

Modulation from A min. to E min.



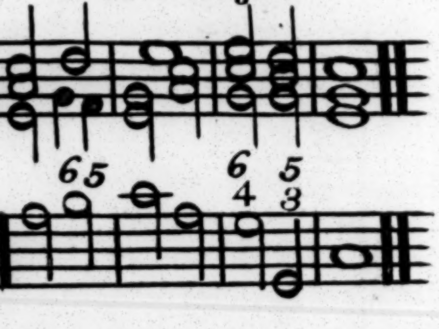
Ex. XLIII

A to D min



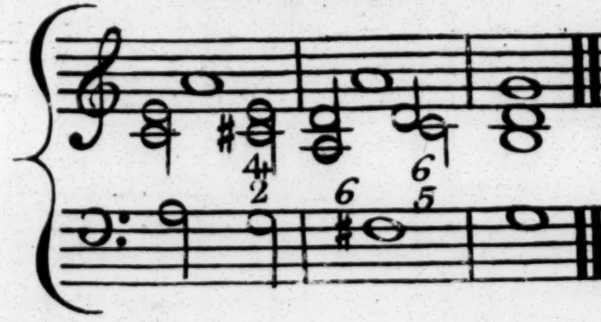
Ex. XLIV

A to C major



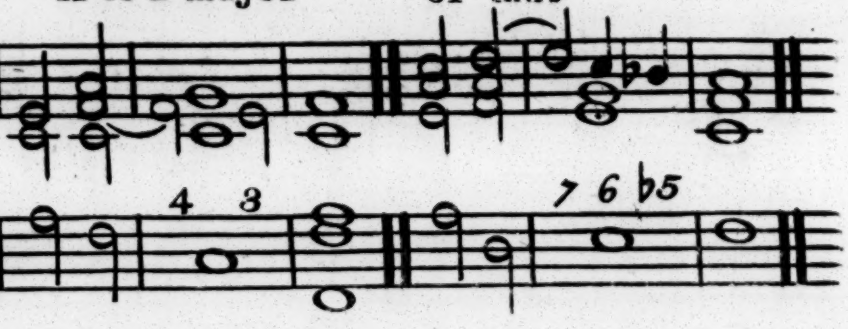
Ex. XLV

A to G major



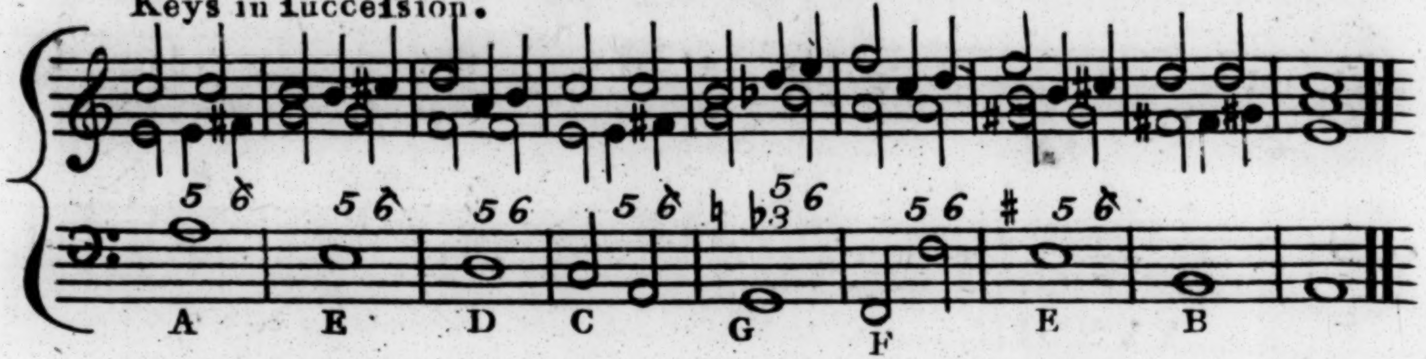
Ex. XLVI

A to F major or thus



Ex. XLVII

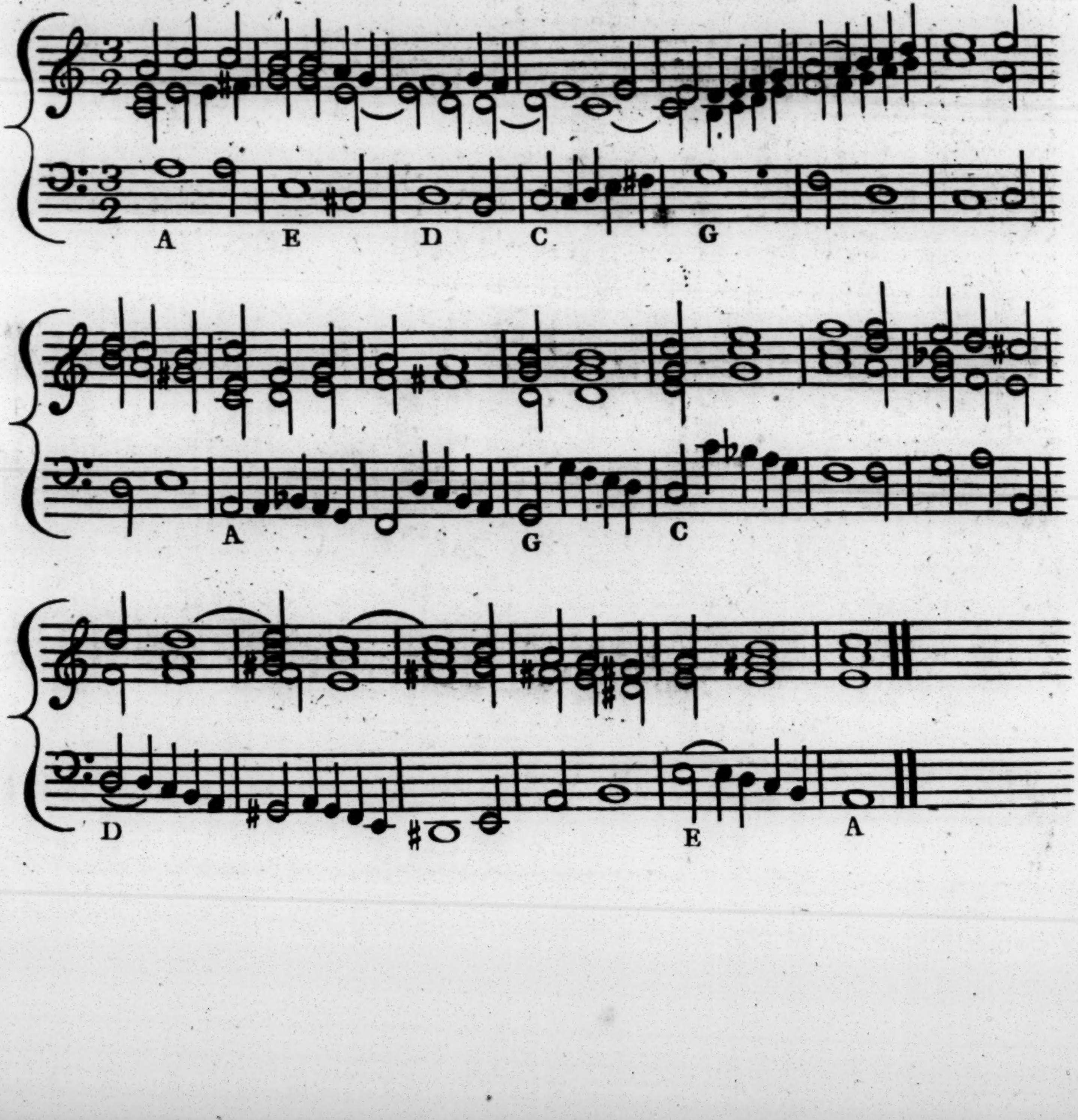
Courſe of Modulation from the Minor Key of A, through the related Keys in ſucceſsion.



These tranſitions are made by uſing a 5th and 6th Major for introducing the ſucceeding Key, as leading either to the Key Note or its Minor third; according as the Baſs falls a ſecond or a fourth.

Ex. XLVIII

The ſame courſe of Modulation in a different form, both direct & reverſed.



which, to avoid tranſcribing and explaining the whole, I ſhall give an abridgement (as I ſhall be obliged to do on other occaſions in the courſe of this work) only obſerving, that when we modulate in the Minor Key, there is a licence in the uſe of the greater or leſſer Third, as the Change of the Harmony may require. The Piece of *Geminiani* from whence I have made the Extract in Example XLVIII, is the Air at the End of the 6th Concerto Op. 3, in the Key of E Minor. In this ſhort ſpecimen the Reader will find every Semi-tone within the Octave of E; and from this view of it, we may ſee how we ought to conduct the progreſs of Modulation through the affinities of a Minor Key. We are permitted to introduce every half-note within the Octave of our Key; but then, as I obſerved before, we muſt take them in their proper capacities, and call them by the names under which they ſtand related to our Key. Thus for example, if the Key is E Minor, we may introduce the Half-note below the Key; but then we muſt uſe it as D♯, never as E♭; becauſe it has a place as D♯ in the common Chord of B natural, and ſo is within the proper harmony of the Fifth to the Original Key; but as E♭ it has no place in any one Key that is related to the original Key, but belongs to a remote ſeries of Modulation.

The rule here laid down is general, and has been obſerved by the beſt Compoſers. The reaſon of the rule is this; that the Original Key and its five kindred Keys, comprehend within their juſt degrees all the Semi-tones in the Original Octave. But as Muſic is a variable thing, there are caſes in which it may be lawful to tranſgreſs this rule, and take an accidental half-note in two different capacities. Thus in the Key of C Major, D♯ which belongs to the Key of E Minor (the Key of the Third to the Original) may be taken as E♭; becauſe, as ſuch, it is the Minor Third of the Original Key, which may be taken occaſionally; but the moſt judicious Compoſers rather chuſe to take ſuch a liberty toward the Cloſe than in the middle of a movement; as in Example L, which is a Cloſe in the the Major Key of C from the *Solos* of *Tartini*.

Corelli has an extraordinary paſſage, where he uſes the Half-note below D both as D♭ and C♯ in the ſpace of a few Bars: but this is done with ſo much eaſe and judgment, that no fault is to be found in it. In a Minor Key there is always a liberty of taking the leſſer third inſtead of the greater, or the greater inſtead of the leſſer; and that liberty diſcreetly uſed, will produce ſuch paſſages as that of Example LI, from the Gavot of *Corelli's* 8th Concerto, Key G Minor; B♭ is the Third to his Key; by taking it with the Minor Third he falls into this Courſe of Modulation. That it cannot regularly be ſo taken is certain; becauſe that minor third to B♭ is a Tritonus or falſe Fifth to G, the Key in which he is compoſing, ſo not a proper third to B: but this example ſhews us what may be done, if it is well done. If we would ſee what a great Maſter can do in a Minor Key, we may examine the firſt Strain in Dr. *Croft's* Anthem, *O Lord I will praiſe thee*; where there is more good Modulation to be found than I have accounted for or admitted, and all of it eaſily and naturally introduced. In the ſacred Style, *Croft* is a Compoſer of the firſt claſs, whether we conſider the beauty and chaſtity of his Melody, the extent and variety of his Modulation, the purity of his Harmony, the majeſty of his ſentiments and expreſſion.

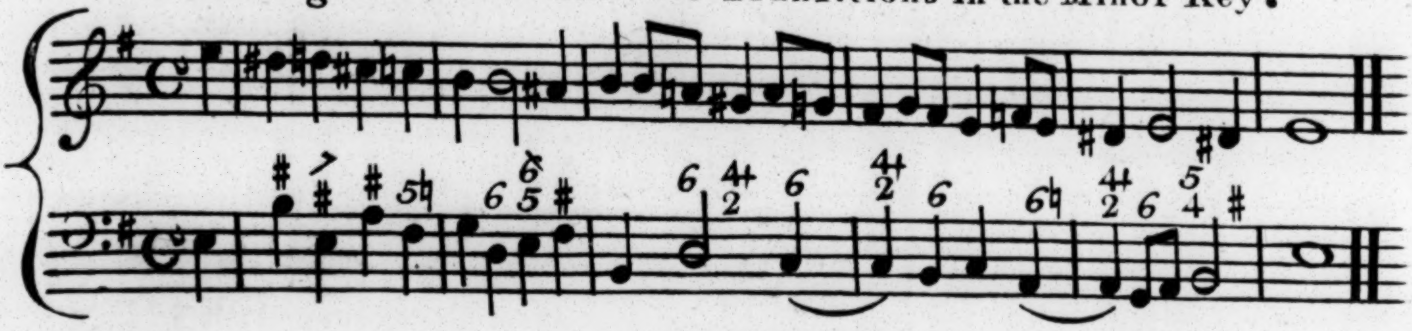
But whatever may be done occaſionally, with a view to ſome particular effect, yet to exceed with boundleſs extravagance the juſt limits of Modulation with a view to nothing but novelty and vanity, is to produce confuſion inſtead of variety. Therefore I think great pains have been taken, with little apparent benefit to the Science of Muſic, by a German Maſter, who has gone through all the poſſible forms of Modulation; dividing the half-notes of the Octave into forty ſix keys, and modulating into every one of them *immediately* from the original Key; though the greater part of his Forms can have no place in any rational compoſition, and ſome of them are ſhocking to the Ear. In the firſt example of his book, he leads us from the natural key of C Major to the full key of C♯ with a double-ſharp Third: in doing which, he is reduced to the neceſſity of uſing the ſame half-note both as A♭ and G♯ *in immediate ſucceſſion*, and C♮ turns immediately into B♯. We are gone much too far already in an intemperate uſe of accidental half-notes: but theſe new experiments on Modulation carry us out of all bounds. In Inſtruments which have an untempered Scale, as violins and violoncellos; C♮ and B♯ are two different intervals; and to paſs from one to the other by a correction of the firſt, would be to introduce an interval which has no place in the Scale of Muſic. I cannot deny that it is poſſible to move from any given Key into the full

Key

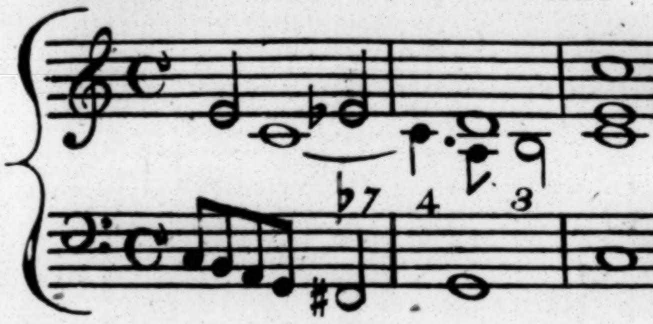
Page 30

Ex. XLIX

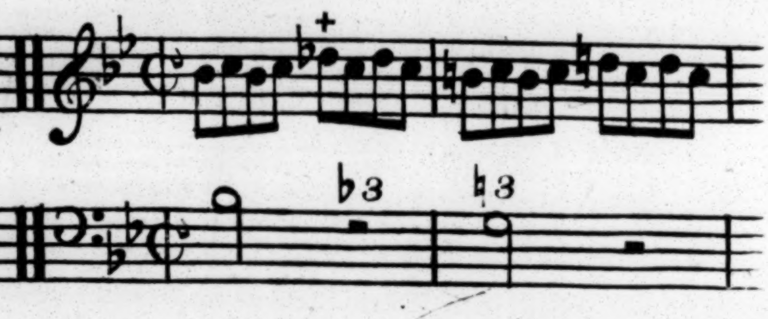
An abridgement of Geminiani's Tranſitions in the Minor Key.

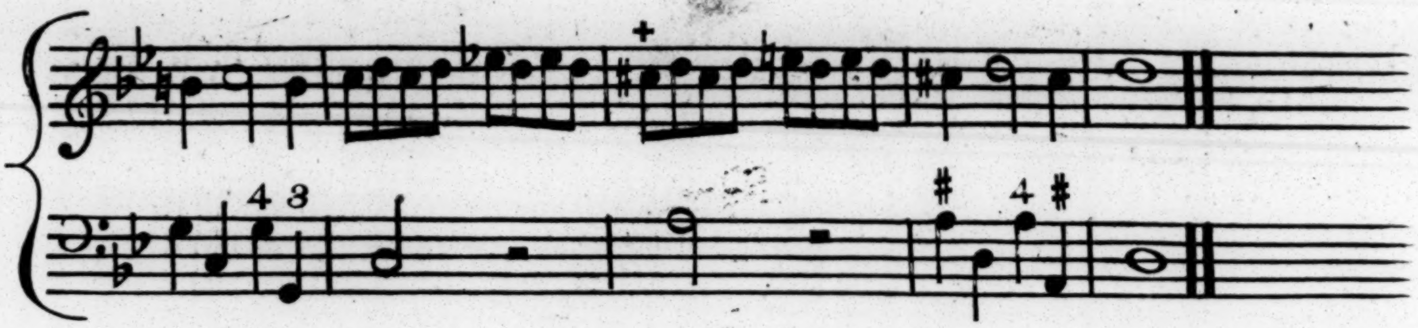


Ex. L Cloſe from Tartini

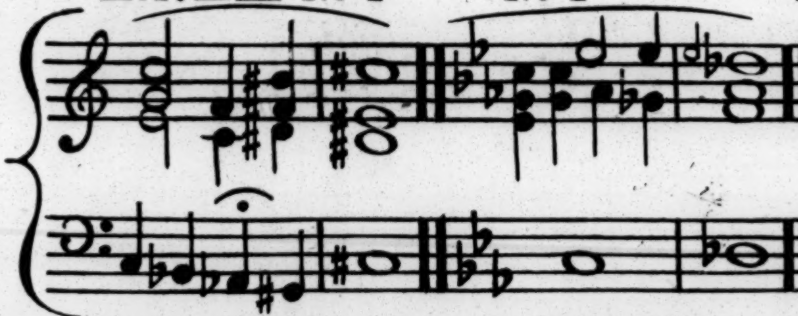


Ex. LI

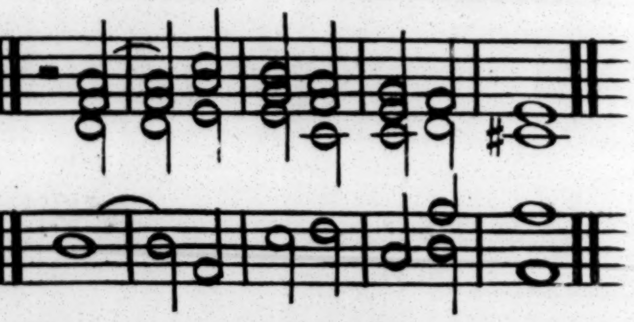




Ex. LII No. 1 No. 2

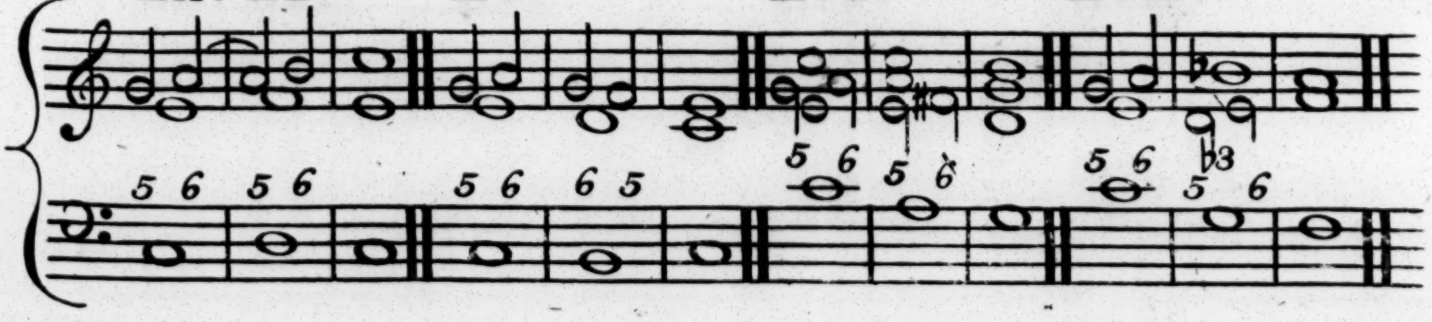


Ex. LIII Eccleſiaſtical Modulan.

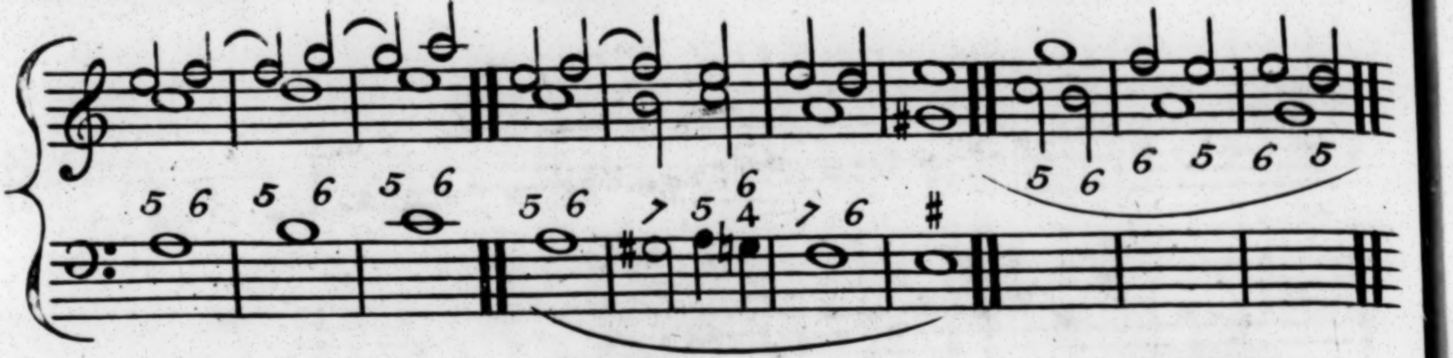


Thirteen Examples of the 5th. & 6th. ſucceeding each other in different ways.

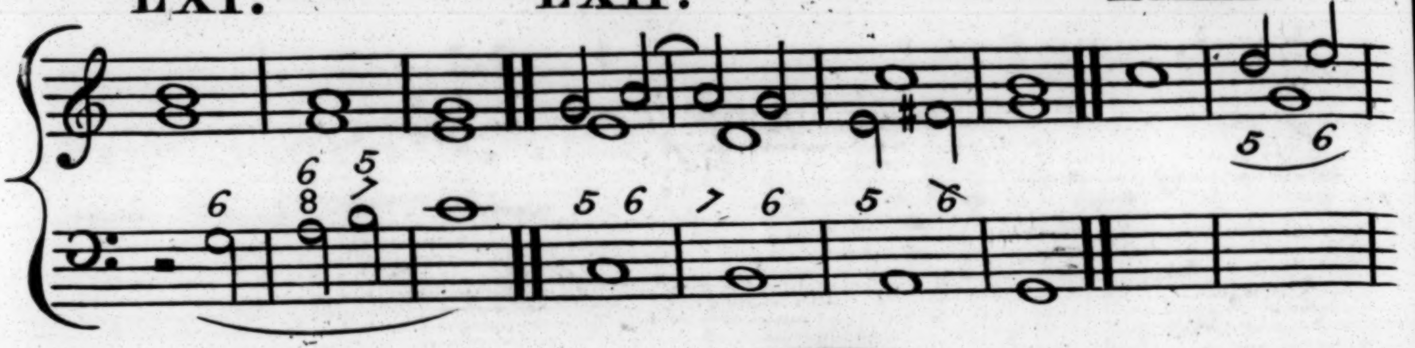
Ex. LIV. **LV.** **LVI.** **LVII.**



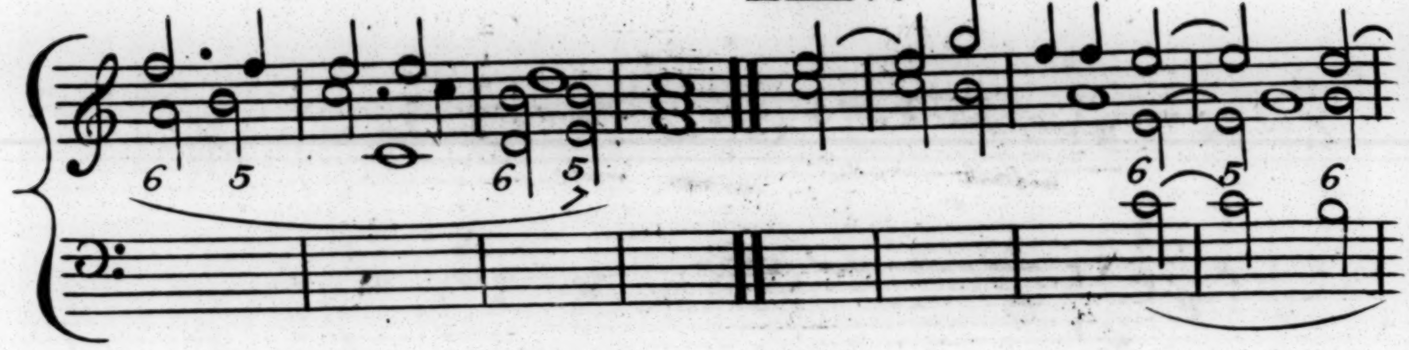
LVIII. **LIX.** **LX.**



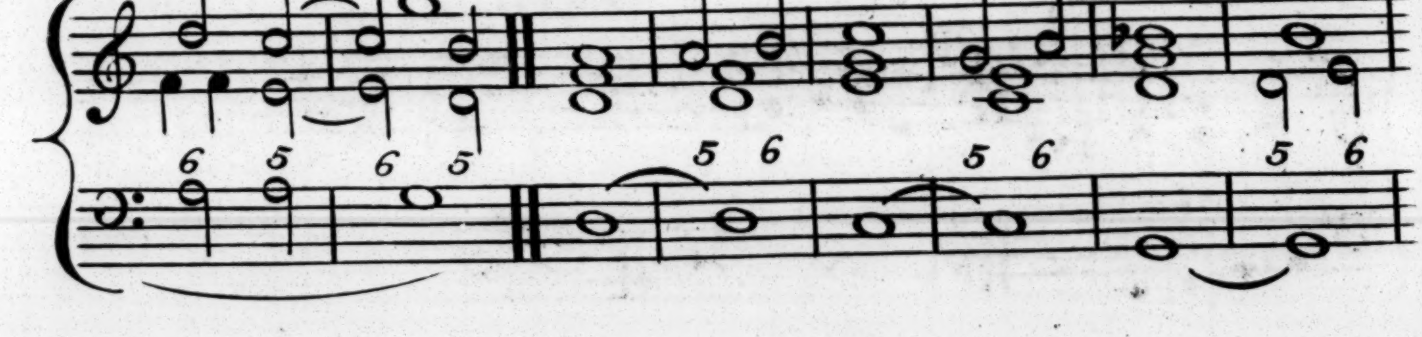
LXI. **LXII.** **LXIII.**

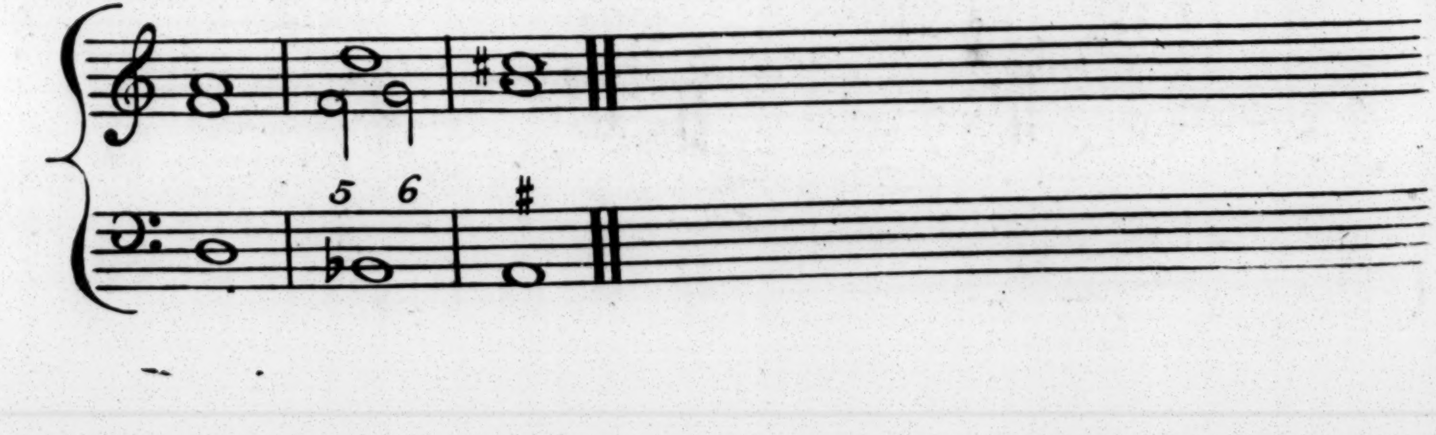


LXIV.



LXV.





Key of the half-note above it, with the interpoſition of few notes, and with no very bad effect; but then it ſhould be from a Key with the Minor third (as C) and the next Key will not be C♯ but D♭: See Example LII.

I conſider No. 1 in this Example as a forced unmuſical conſecution, too remote from the original Key at any rate, and attaining its end in too ſhort a compaſs for the Ear to follow it and find out its meaning; although there is no falſe concord to be detected in the ſteps. No. 2 is rather more allowable: but after all, ſuch experiments are fitter for prelude and Capriccio, as matters of curioſity than for the improvement of Muſic: they ſhew what may be done, rather than what ought to be done in regular compoſition; and if they touch the fancy of a conſiderable Artiſt, who perſuades himſelf that all Art conſiſts in the producing of ſomething new and ſtrange, he will be going out of his way to bring them in upon all occaſions. Muſic will afford us ſo much variety within the proper bounds of Modulation, that we need not have recourſe to theſe unnatural diſtortions. How ſparing was the Modulation of Antiquity, and yet how ſweet are many of its productions! They knew that there are much greater ends to be attained in Muſic than novelty of Modulation; which they ſtudiouſly avoided, and for fear of ſtraying too much, were cautious of new experiments even to a fault. Our danger lies on the other ſide: we are too much diſpoſed to throw down fences and over leap antient boundaries. Yet it muſt be owned there are ſome real improvements in Modulation of late years: therefore what I here ſay muſt not be underſtood as if I wiſhed to exclude all extraneous modulation. In Recitative and ſlow movements liberties may be taken with great effect for purpoſes of expreſſion, to ſurprize the ear without ſhocking or miſleading it.)

If the Learner is not ſparing of his trouble, he may acquire a great command in Thorough-Baſs by tranſpoſing with his Pen, and then playing over, the foregoing Forms of Modulation, being twenty-five in number, into the ſeven Major Keys of G, D, A, E, F, B♭, E♭: and into the ſeven Minor Keys of E, B, F♯, D, G, C, F: taking them in ſuch an Order as will make the tranſpoſition moſt convenient, and beginning with the Third, or Fifth, or Eighth uppermoſt in the treble Stave, to keep the chords to a proper compaſs in the Scale of Thorough-Baſs.

Before I leave the Doctrine of Modulation, into which the Chromatic Tranſitions by Semitones will carry us much farther and deeper in the next Chapter, I have two Obſervations to make, both of which fall within the limits of the Natural Scale. 1. That the antient Maſters uſed a ſort of Modulation in the Minor Key, which is neglected and almoſt unknown to modern Compoſers. In the Diatonic degrees, the Natural Scale affords us two Minor Keys of a different Conſtitution; one of the common form, which is A, with the Minor Third and Minor Sixth; another, which is D, with the Minor Third and Major Sixth: and here the two Tetrachords of the Octave are ſimilar, as in the Major Key; that is each of them have the Semitone in the ſame ſituation. This form of the Key of D reſerves to the Key of A all its proper degrees, and gives us the command of two Minor Keys under one, with the proper affinities of each; and in the uſe of them ſuch paſſages of harmony occur as are no where elſe to be heard. It yeilds a grand open ſort of harmony with a vaſt variety of Modulation, peculiarly adapted to the ſolemnity and greatneſs of the ſacred Style. *Tallis's* great Service is in this Key, and has ſome wonderfully ſtriking paſſages in it. One ſhort Example may ſerve as a ſpecimen of this kind of Modulation. See Example LIII. In this Example, every note of the Baſs gives us a new key with its full harmony; and yet theſe tranſitions are all eaſy, becauſe the upper part ſlides along by ſingle degrees. This can never happen in the common Form of the Minor Key with the Minor Sixth.

I obſerve, ſecondly, on the Diatonic Modulation, that the Chord of the Fifth changing into the Sixth, or the Sixth into the Fifth, is almoſt of univerſal application; it will come in any where, in any of the parts, and may be accommodated to all the degrees of the Octave. When the Fifth and Sixth are inverted, and transferred from the upper to the under part, they become the Sixth and Fifth. In the Courſe of Modulation in the Minor Key, No. XXIV, I have made all the tranſitions by the Fifth and Sixth, to give a ſpecimen of their univerſality. I here ſubjoin a few more examples, to ſhew ſome of the different ways in which this change of the Chord may be applied, from Example LIV to LXV incluſive. No. LXIII ſhews the application of the Fifth and Sixth in the leading point of the three parts of the famous Canon of *Non nobis Domine.* No. LXIV is a double fugue of four parts in the *Benedictus* of *Orlando Gibbons*; in whoſe *Te Deum*, and other Church Services, many like examples are to be found of elegant Air, with excellent contrivance, and the pureſt Harmony.

CHAP. VII.

OF HARMONIC PERIODS, DIATONIC AND CHROMATIC.

BY an *Harmonic Period* I underſtand a ſeries or chain of Chords, connected together, and depending on one another, till they come to ſome kind of Cloſe. Some examples reducible to this Claſs have occurred already, though not conſidered as ſuch. The accompaniments of the degrees in the Octave conſtitute a Period of Harmony; but it is very ſimple, as we proceed all the way by ſingle degrees, and avoid diſcords. There are other Periods, in which the Baſe aſcends or deſcends by Leaps of ſeveral tones; and as diſcords are admitted, theſe Periods exhibit a more pleaſing and artificial conſtruction.

I place that Period firſt in order, which proceeds by leaps of continued *Fifths deſcending* and *Fourths aſcending*; where by means of the Diſcord of the Seventh, the harmony is kept in ſuſpence at every ſucceſſive Chord, till it comes to a Cloſe in the Key. At every Step a new Diſcord ariſes and the preceding Diſcord is reſolved. See Example LXVI; of the Chords of which I ſet down one Inverſion for the ſingularity of the Harmony: Examp. LXVII.

The Second Period, Examp. LXVIII, proceeds by Fourths deſcending or Fifths aſcending; this is the reverſe of the former; and the Learner will find a good example of in the middle movement of *Handel's* 4th. Organ Concerto, in the Key of B♭ with the Major Third.

The Third Period, Example LXIX, deſcends as before by Fourths, but in a different order. This Period was in great eſteem with *Corelli*,

who

who has ſeveral examples of it, under different forms, in his Solos, Sonatas, and Concertos. Its harmony is ſo fruitful, that it affords us three more Periods; which are made by taking the ſeveral *parts* of the foregoing as Baſses, and putting the proper Chords to them. In Example LXX, the upper part is taken as a Baſs: in Example LXXI the ſecond Part is taken as a Baſs: in LXXII the third Part. In Example LXXIII, the harmony is taken as it ſtands in LXIX; and the Baſe is divided. In Example LXIV the divided Baſs is taken as an upper part; and the parts which accompanied it are placed below. It is proper to obſerve, that the parts of harmony will not always bear to be inverted; becauſe if the upper part is a ſimple Fifth to the Baſe, all ſuch Fifths becomes Fourths when the upper part is taken as a Baſs, and are not allowed.

In Example LXXV we have a Seventh Period of Harmony, on a Baſs which riſes by Thirds and deſcends by Fourths, and is accompanied all the way with common Chords. The diſtances in this Period are not only very harmonious, but there is a Reſponſe regularly kept up between the upper part and the under. From the ſecond Bar, the Baſs riſes a Third, and the Treble takes the ſame interval in the third and fourth bars: and if the Chords are examined it will be found that the ſame alternate interval is in the middle part. Therefore the harmony of this Period may be taken as a Ground for the conſtructing of Imitations and Fugues, in which the other parts may follow the leading part at the diſtance of one Bar from each other, as in the Period itſelf. If the form of the Leader is ſtrictly followed in the parts which ſucceed; that is, if the Anſwer preſerves the ſame order of tones and ſemitones, and the form is purſued to a Cloſe or Reſt, ſuch a piece is called a *Canon*, or Fugue conſtructed according to the ſtricteſt *Rule* of Harmony. A like uſe might be made of the other Periods; but as the application is more obvious in this, I ſhall take it as an example, to ſhew how the plain Chords of a Period may be put into a more artificial form, with a mixture of melody. See Example LXXVIII, in which ſome Points and imitations are brought in, together with a Canon in the Uniſon Fifth and Eighth, according to the diſtance of the Reſponſes in the Chords of the Period.

The Method of bringing in points, and making Reſponſes, in Muſic of ſeveral Parts, is a branch of the Art, which would require a

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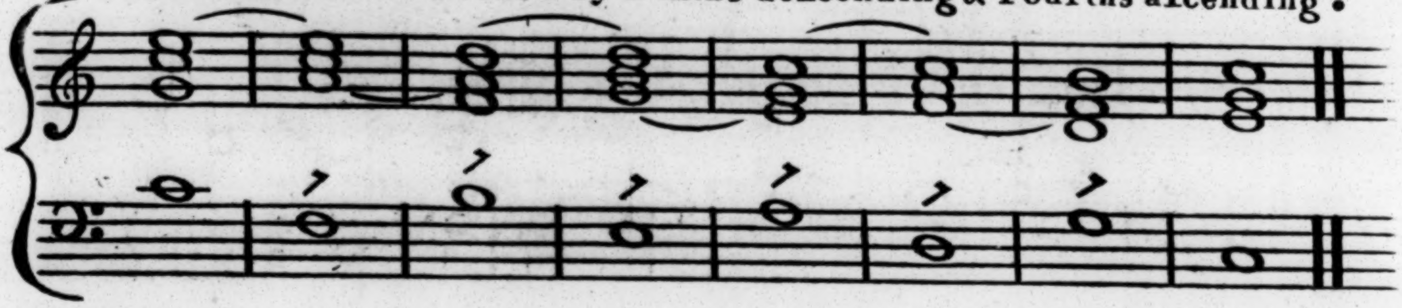
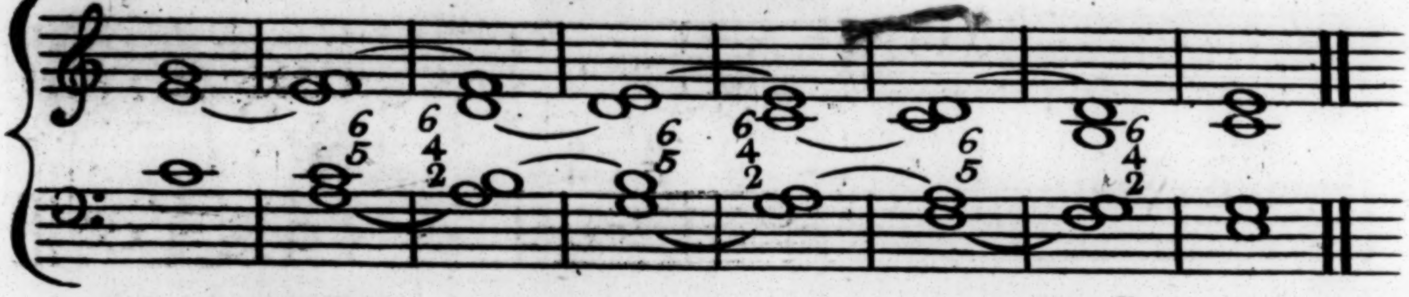
Ex. LXVI.

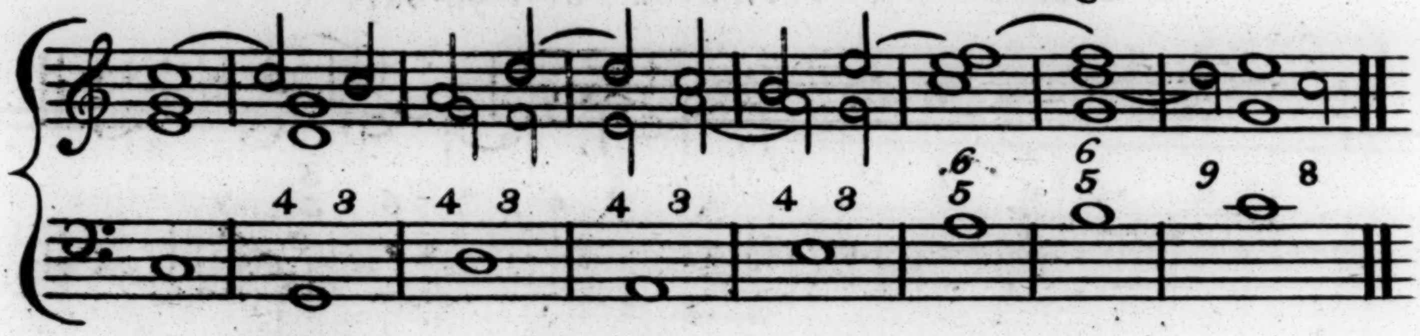
Firſt Harmonic Period by Fifths deſcending & Fourths aſcending.



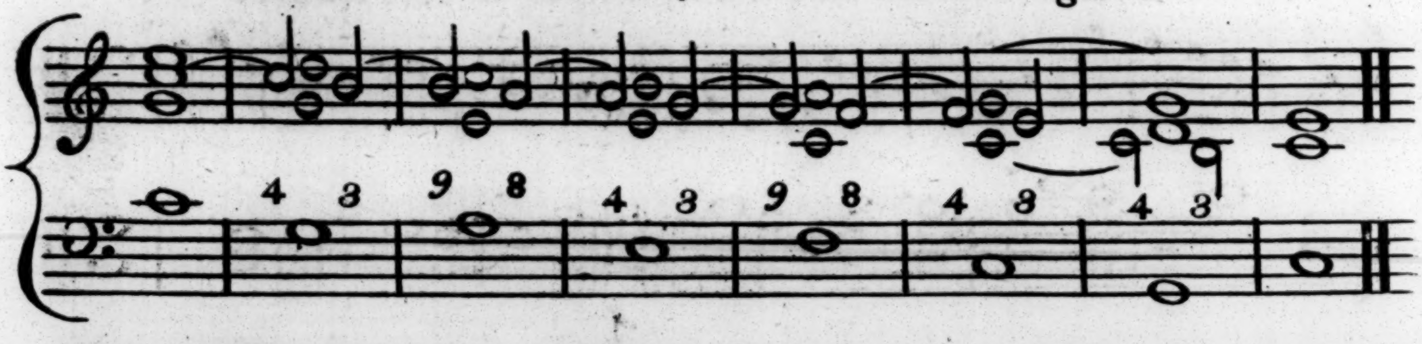
Ex. LXVII.



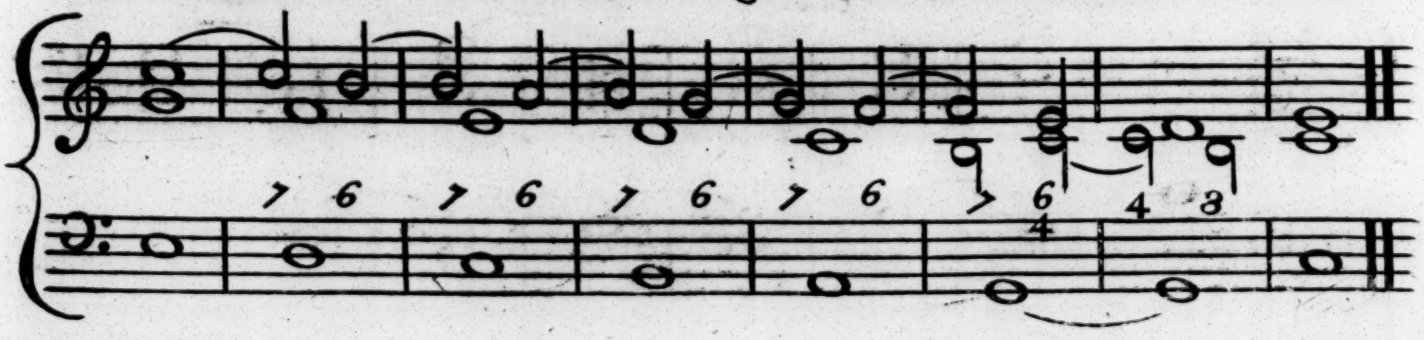
Ex. LXVIII. Second Period by Fourths deſcending



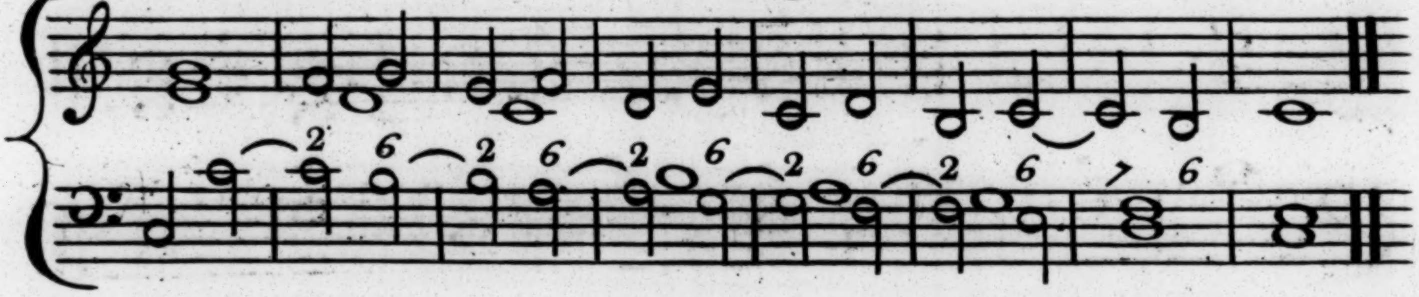
Ex. LXIX. Third Period by Fourths deſcending.



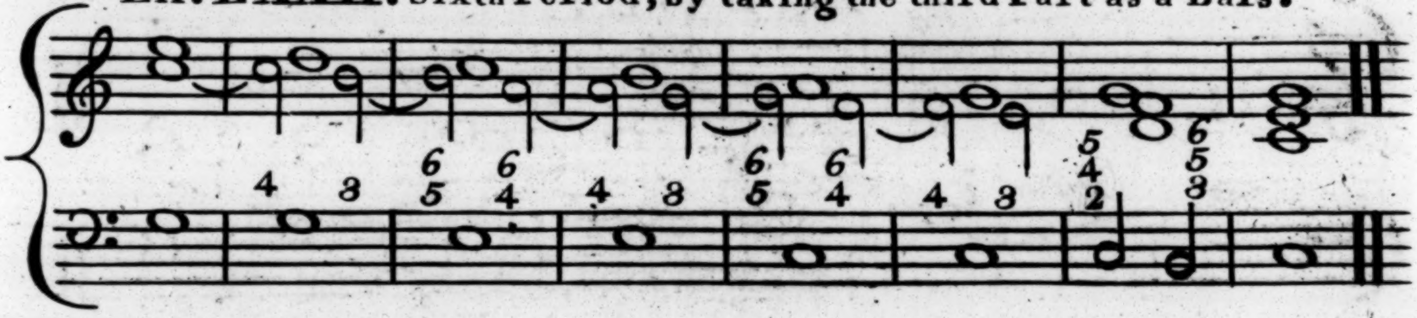
Ex. LXX. Fourth Period by taking the upper part of the laſt as a Baſs.



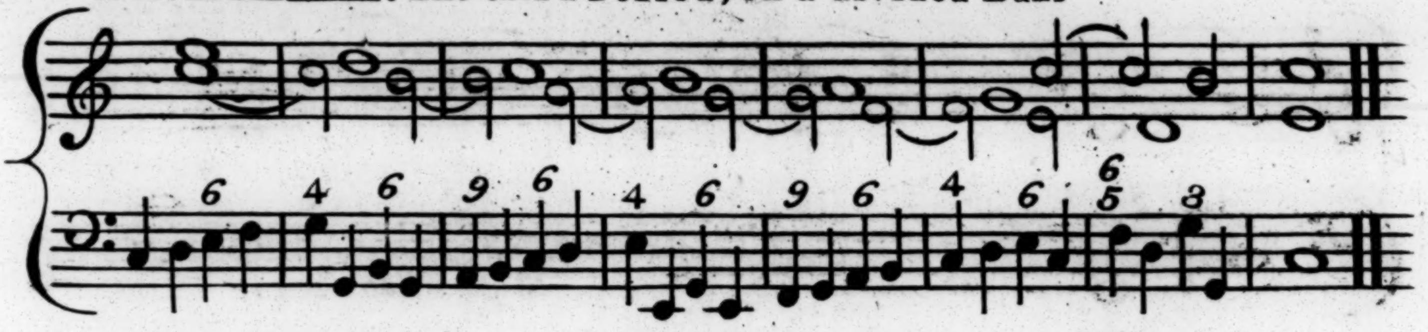
Ex. LXXI. Fifth Period, by taking the ſecond Part as a Baſs.



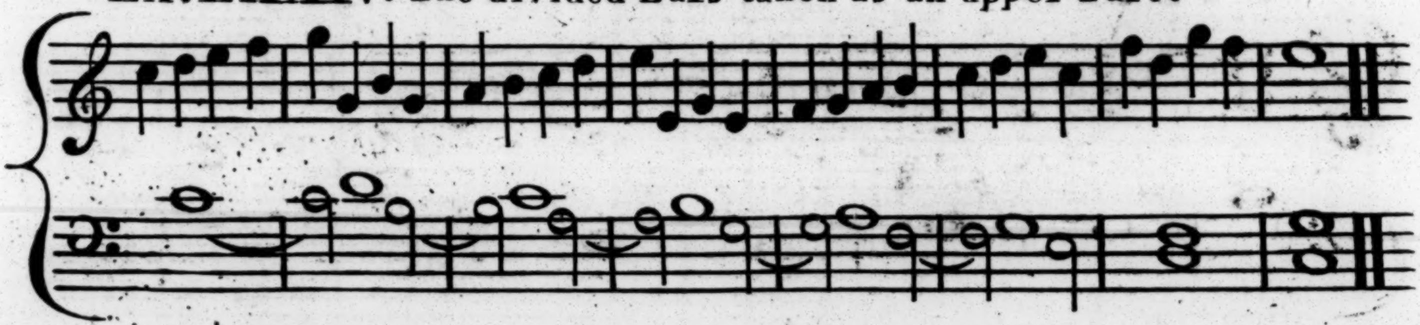
Ex. LXXII. Sixth Period, by taking the third Part as a Baſs.



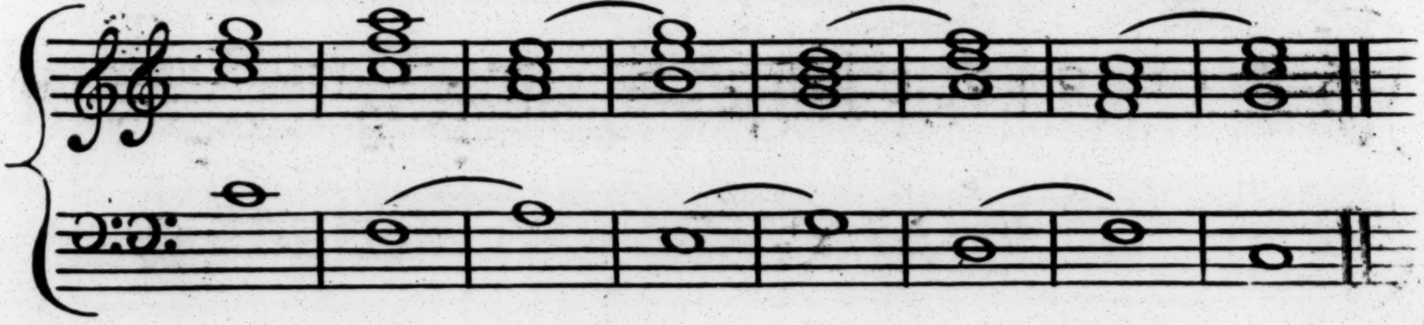
Ex. LXXIII. The third Period, on a divided Baſs



Ex. LXXIV. The divided Baſs taken as an upper Part.



Ex. LXXV. Seventh Period, on Fourths of a different Progreſsion.



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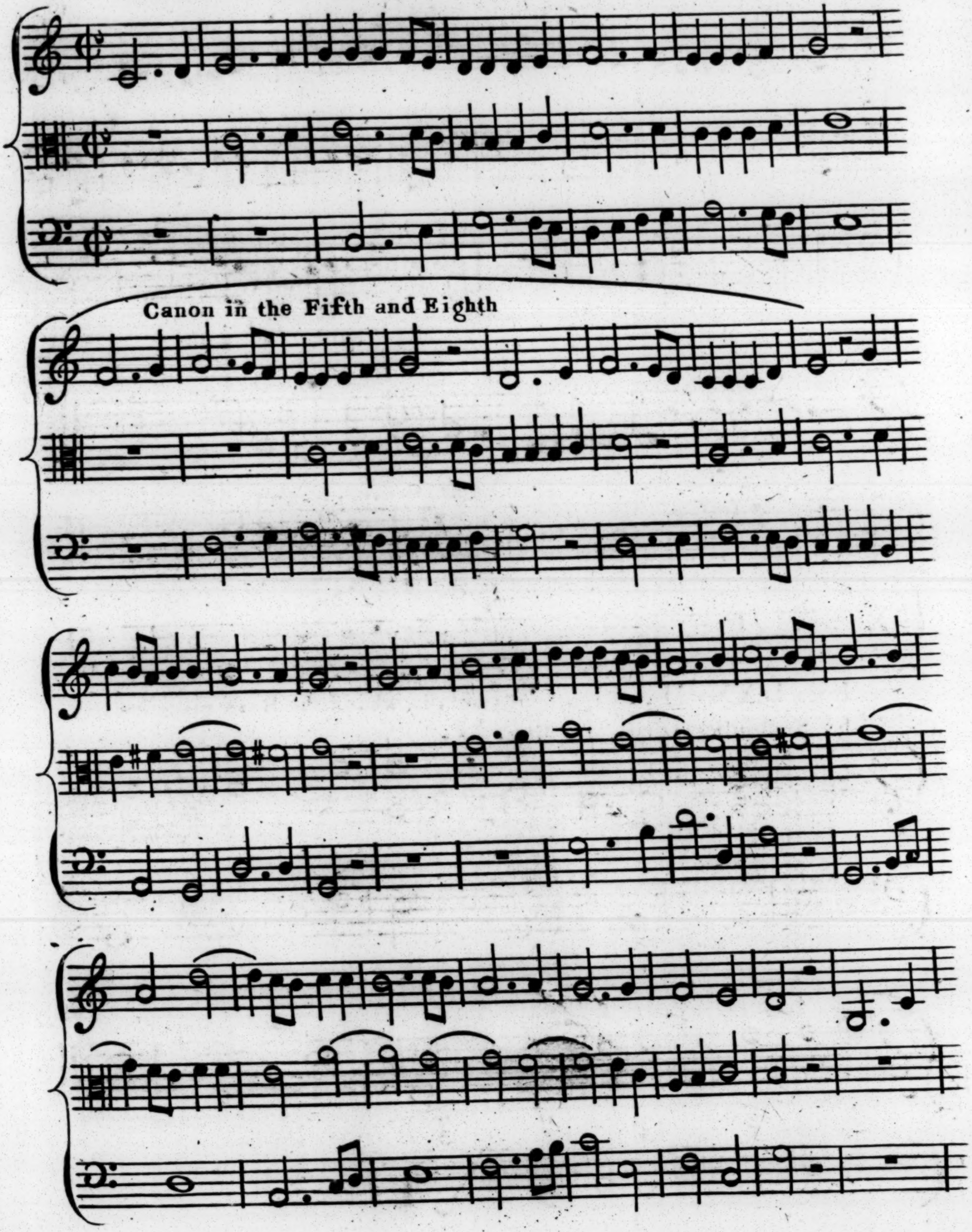
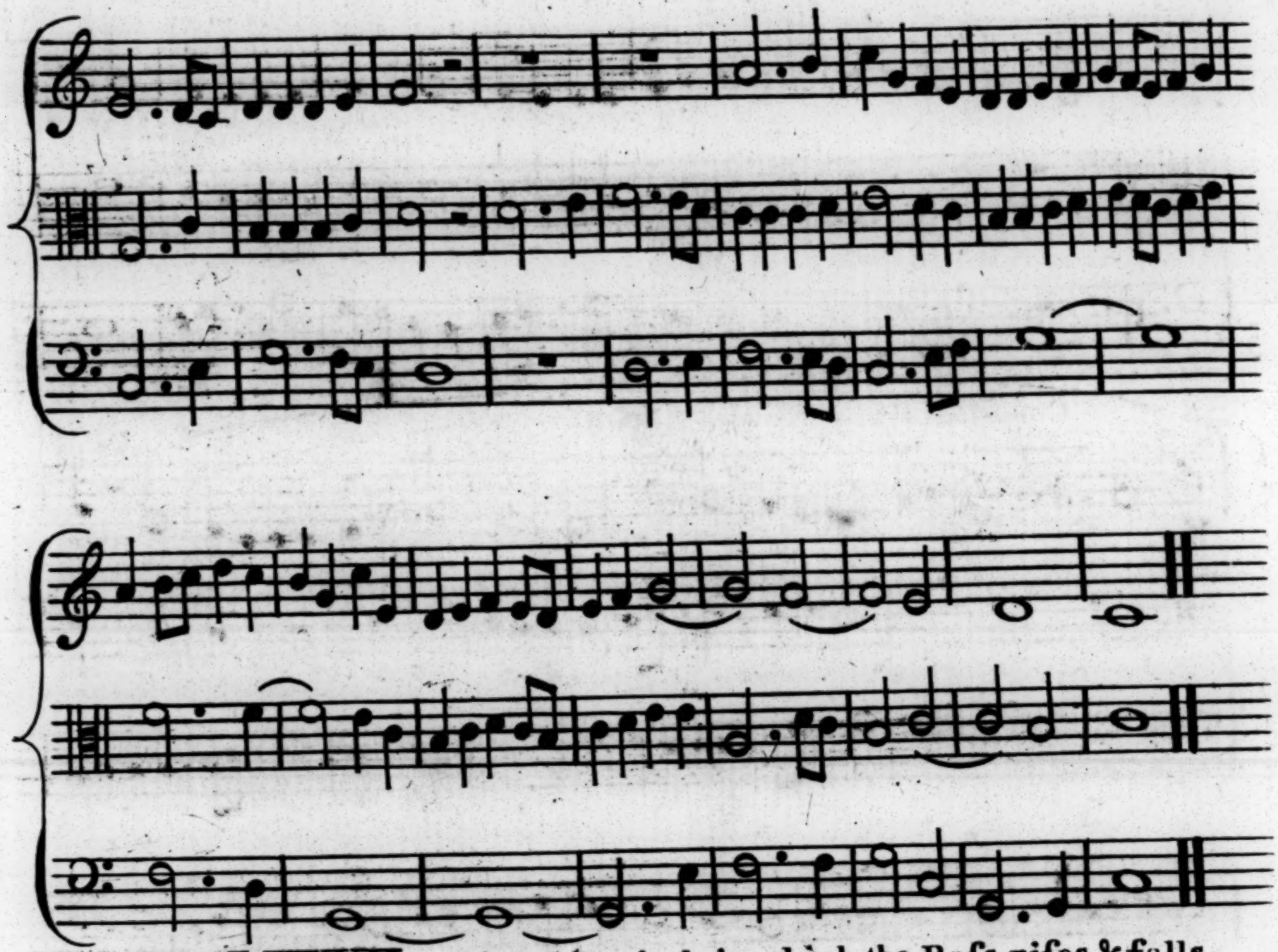
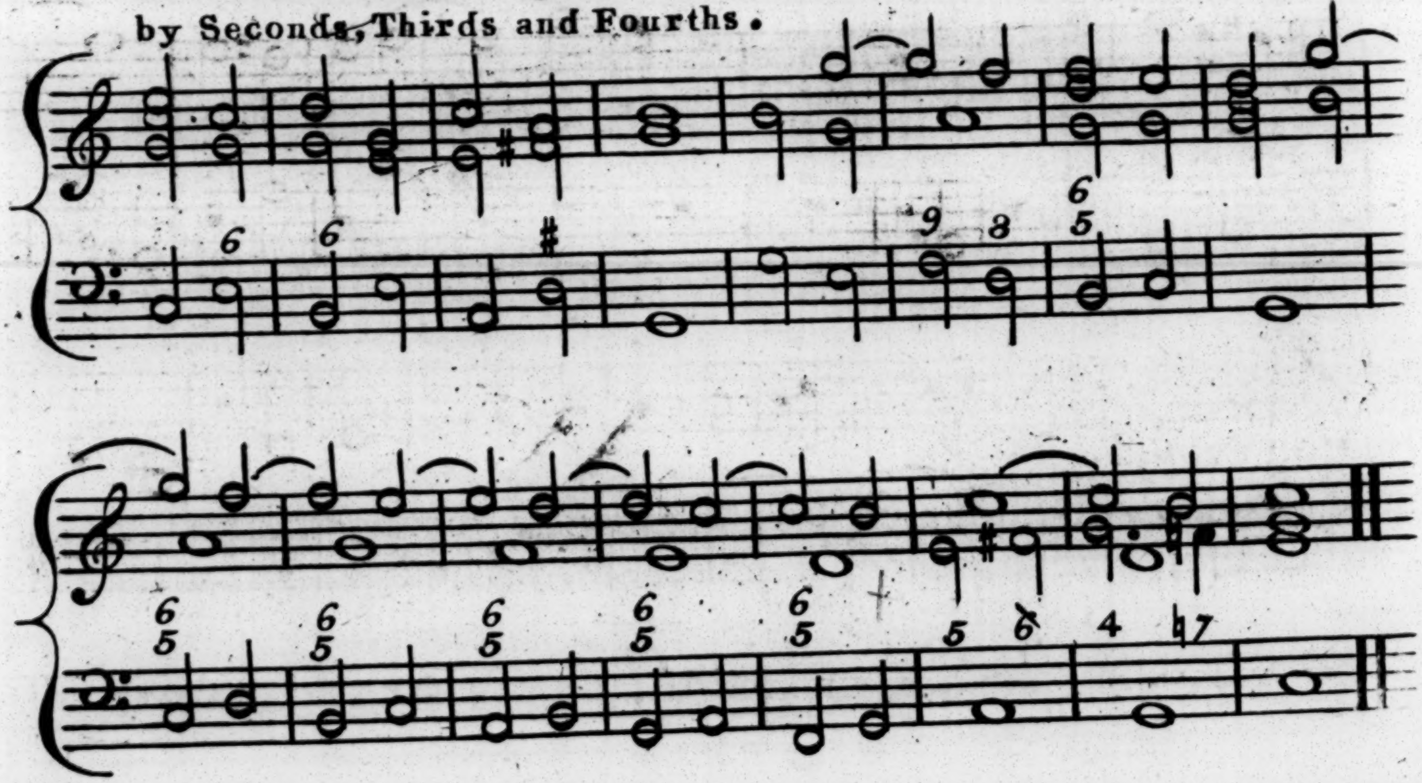
Ex. LXXVI.

Harmony of the Seventh Period in Muſic of three Parts.





Ex. LXXVII. Eighth Period, in which the Baſs riſes & falls by Seconds, Thirds and Fourths.



Treatiſe by itſelf. It was antiently the chief object of a Muſical Education. Their way was to take a ſeries of ſimple notes, called the *Plain-Song*, and to find out the different kinds of reſponſive Melodies that might be added to it, either above or below, ſo as to make good Air, and preſerve good Harmony; or as an antient Author expreſſes himſelf, to *pleaſe the Ear and ſhew Cunning*.

If the Reader wiſhes to ſee what road muſt be purſued by thoſe who would excell in this way (and we have ſome Maſters who are excellent in it at this day) he muſt conſult the *Second* and *Third Parts* of *Morley's Introduction to Muſic*; where he will find plenty of examples. This art of compoſing on the Ground of a *Plain-Song* was called *Deſcanting*; and ſome Students who attained to great excellence were ſo indefatigable in it, that *Bird*, the celebrated Author of *Non nobis*, deſcanted forty different ways upon the plain-ſong of a *Miſerere*; and *George Waterhouſe* a thouſand or more; according to the teſtimony of *Morley* his companion. Whoever conſiders this, will excuſe me, if in the Multitude of Examples I have made for this Work, there ſhould be ſome in which I have not hit upon the *beſt* form. *Morley* after he has given the leading Point of *Non Nobis Domine* to his Scholars to work upon, (which was a common Point for practice in that time) and has ſhewn what he could do upon it himſelf, has this obſervation: "if "a man would ſtudy, he might find upon it variety enough to fill "up many ſheets of paper; yea though it were given to all the Mu- "ſicians in the World, they might compoſe upon it, and not one of "their compoſitions be like unto that of another. And you ſhall find "no point ſo well handled by any man, either Compoſer or Organiſt, "but with ſtudy either he himſelf or ſome other might make it much ,, better." See p. 162 of the Old Edition.

In the eighth Period, Example LXXVII, the Baſs proceeds by a variety of leaps of Seconds Thirds and Fourths. In the Ninth Period, we have a fine ſeries of harmony in the Minor Key. With this Period *Pergoleſi* begins the firſt *Duo* of his *Stabat Mater*, where it is applied with great propriety and effect; but *Corelli* and other Authors had uſed it before him. In the tenth Period, we have the ninth in another form, the upper part of that being taken as a Baſs in this; but for the convenience of bringing in the harmony, the meaſure is changed. The eight degrees deſcending from the Fifth to its Octave in a Minor Key ſupport a great variety of good and pleaſing Harmony. In Example LXXX I have given theſe eight degrees in the Baſs as a Period, having taken the hint from a Compoſition of *Cariſſimi*; and in the Twelfth Period, we have the ſame degrees with a different accompaniment. In the Thirteenth Period, Example LXXXII, the ſame eight degrees, deſcending from g to G in the Minor Key of C, are put into the upper part, to ſhew the new harmony which is produced, when we add a Baſs and fill up the parts. I am ſo fond of theſe eight degrees, that I was in doubt with myſelf whether I ſhould not propoſe them as a Mode or Key in the Chapter on Modulation. I have eſſayed to introduce them in different forms into a piece for the Diapaſons of the Organ; which is too long to be inſerted in this Work.

In a Fourteenth Period, in a Minor Key, ſome ſtationary notes are taken in the Baſs, and I have ventured on a more remote Modulation, approaching to the Chromatic which is ſoon to follow. The learner may here ſee what unexpected turns of harmony, and what agreeable reſolutions, are produced, by taking accidental Semitones in different parts of the Scale: how this brings us into Major Keys inſtead of Minor, and Minor inſtead of Major; and all with an effect which is natural and agreeable, when the licenſe is uſed with moderation. See Examples LXXXIII and LXXXIV; in the latter of which, the middle part of the former is taken as a Baſs, and the Modulation is the ſame as before.

The Cadences being generally regular in all the foregoing Examples, it will be proper here to add ſomething concerning the harmony of the imperfect cadences, of which there is great Variety.

In Example LXXXV, the Cloſe is driven forward from one Key to another by putting a Minor Seventh on every ſucceeding key, to keep the harmony undecided and flying, till we think it proper to make a Cloſe in the Eighth, regularly prepared by its Major Seventh. If we examine the Gavot in the *Sixth* of Mr. *Stanley's* Concertos, we ſhall ſee this rule applied with great judgment to a very elegant Air; in which the Author, through a ſucceſſion of Keys, only touches the Key-note, and immediately leaves it for the flat Seventh: and thus keeps the Cadence flying till he falls into the original Air. I never

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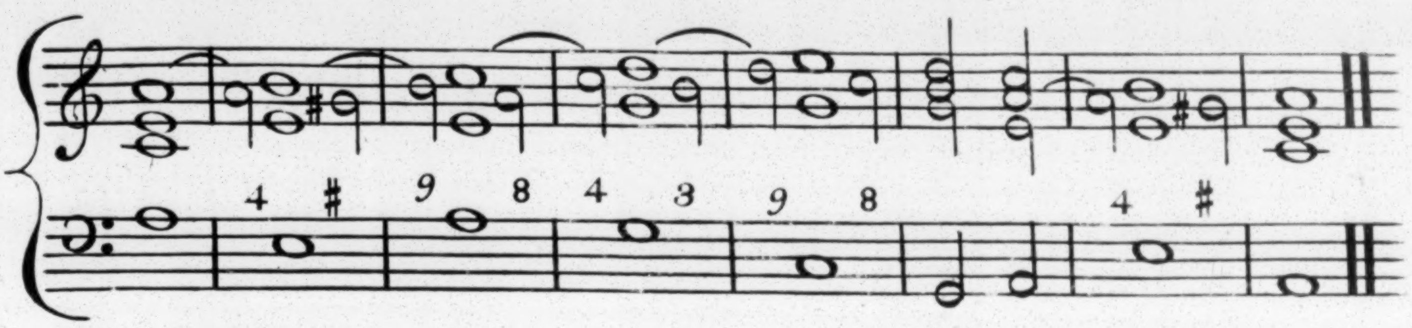
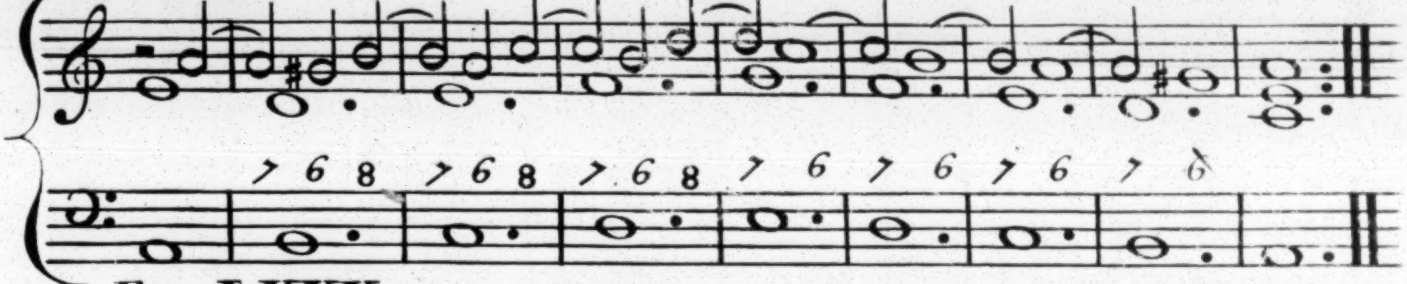
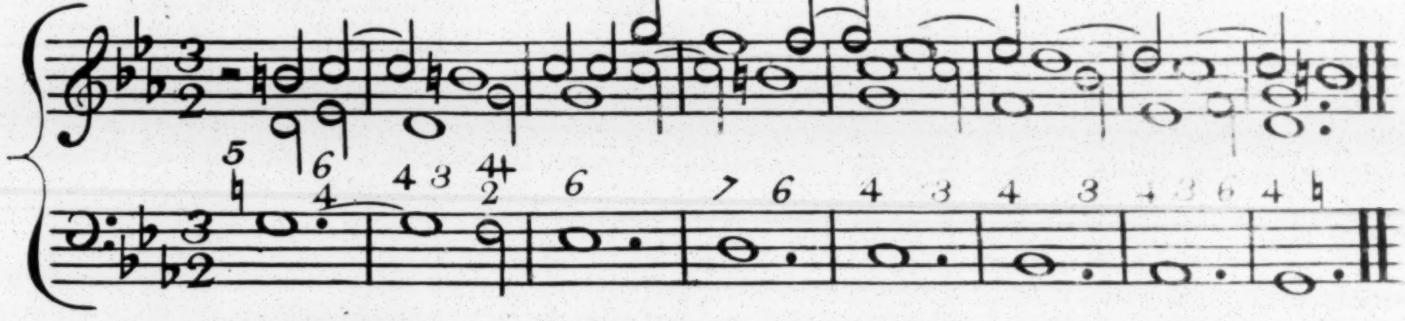
Ex. LXXVIII. Ninth Period, in a Minor Key.



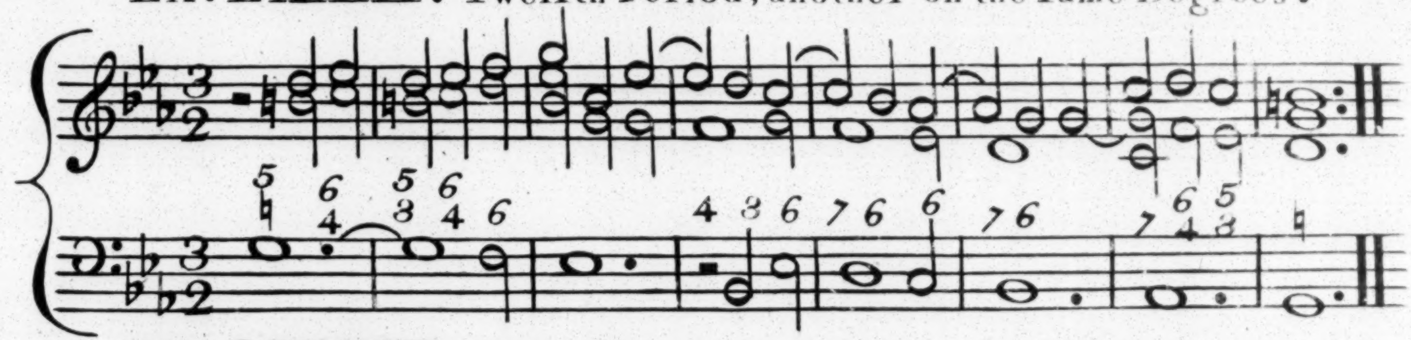
Ex. LXXIX. Tenth Period, in which the upper part of the former is the Baſs.



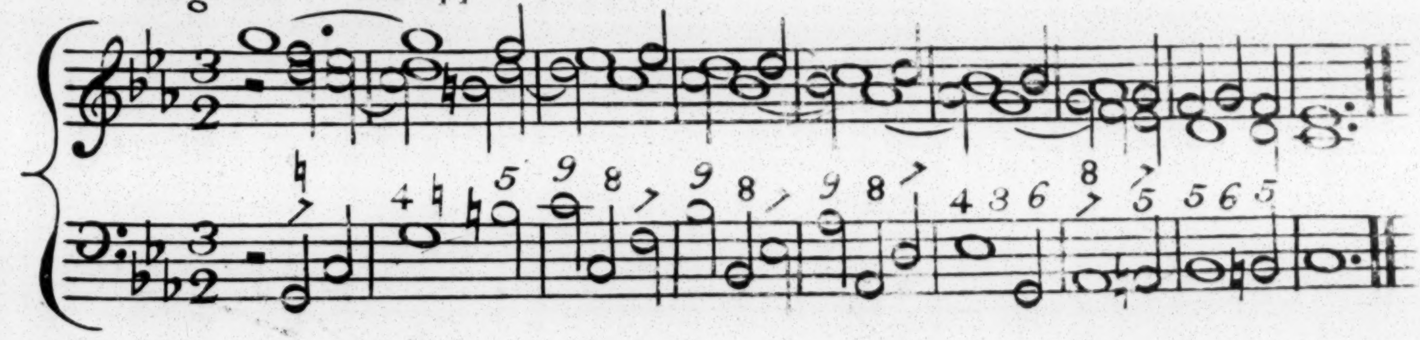
Ex. LXXX. Eleventh Period, on the Eight Degrees of the Fifth deſcending in a Minor Key.



Ex. LXXXI. Twelfth Period; another on the ſame Degrees.

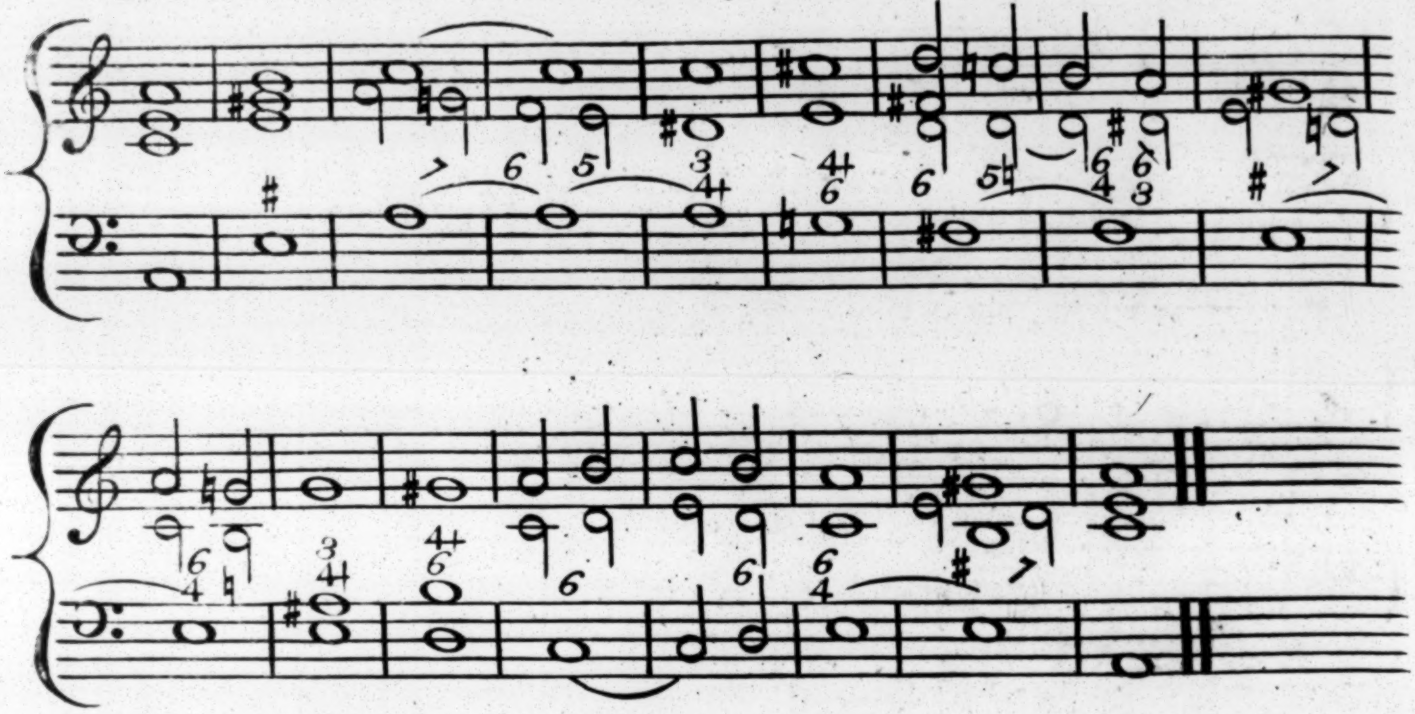


Ex. LXXXII. The Thirteenth Period, with the ſame Eight Degrees in the upper Part.

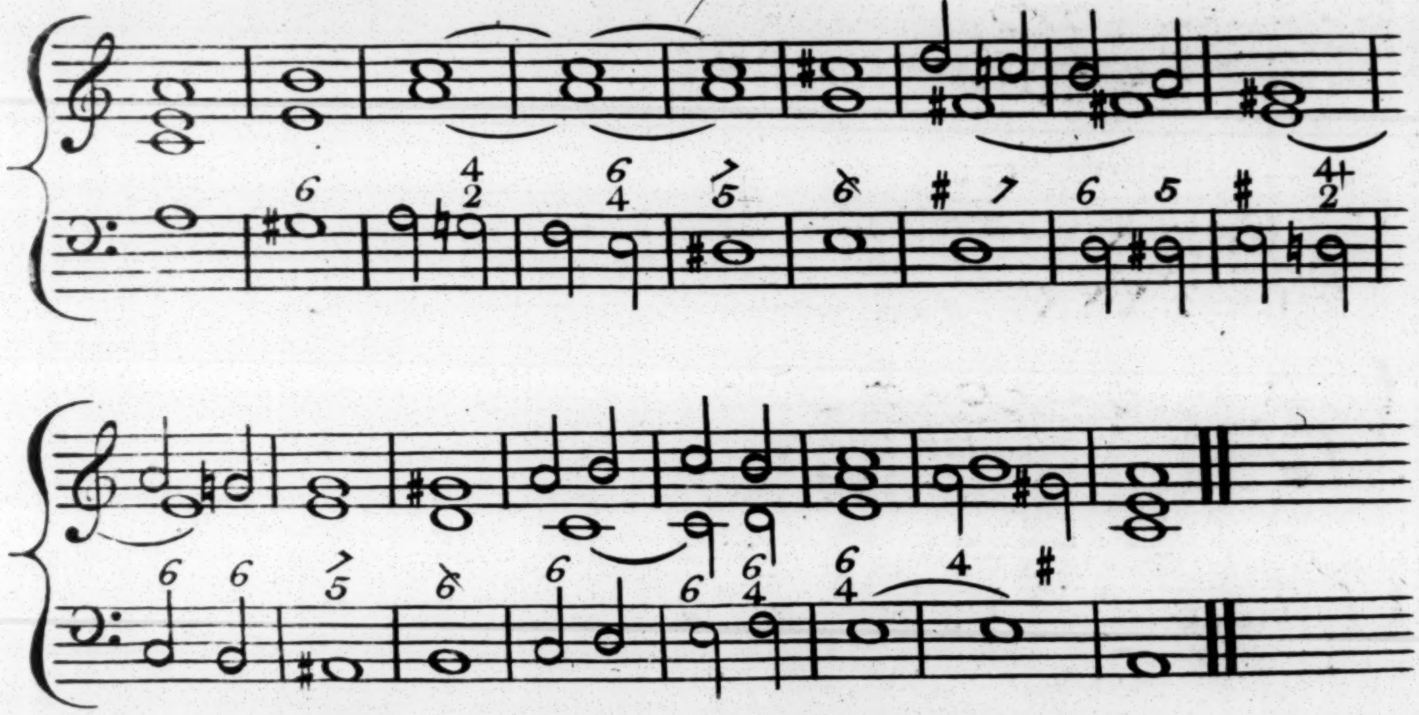


Ex. LXXXIII.

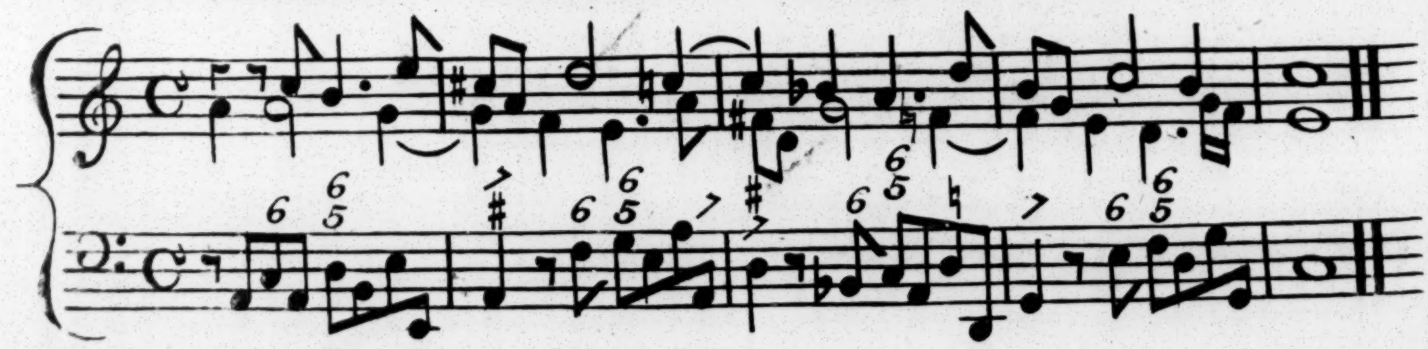
Fourteenth Period, in a Minor Key, with a free Modulation.



Ex. LXXXIV. The ſame inverted.



Ex. LXXXV. The ſuſpended or driving Cadence.



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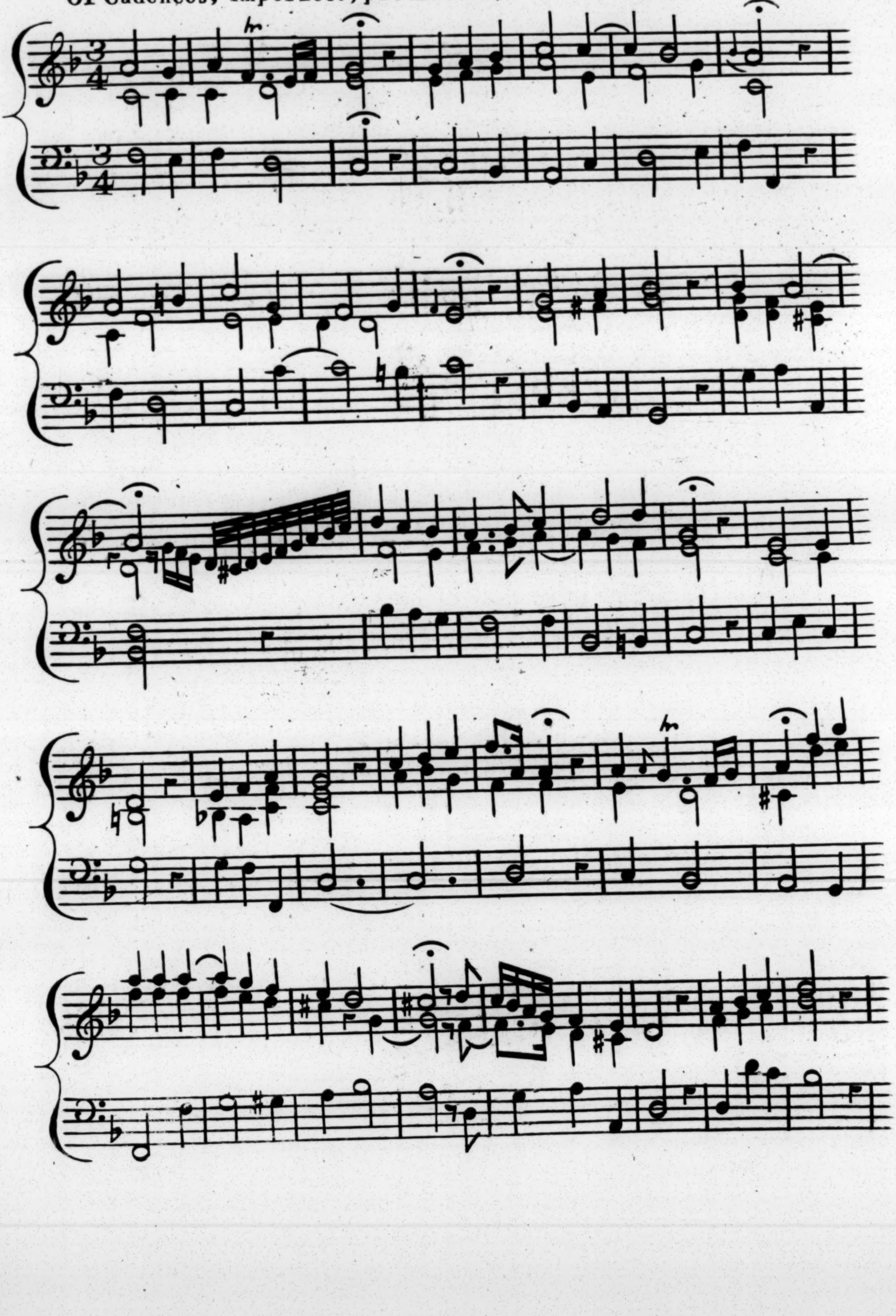
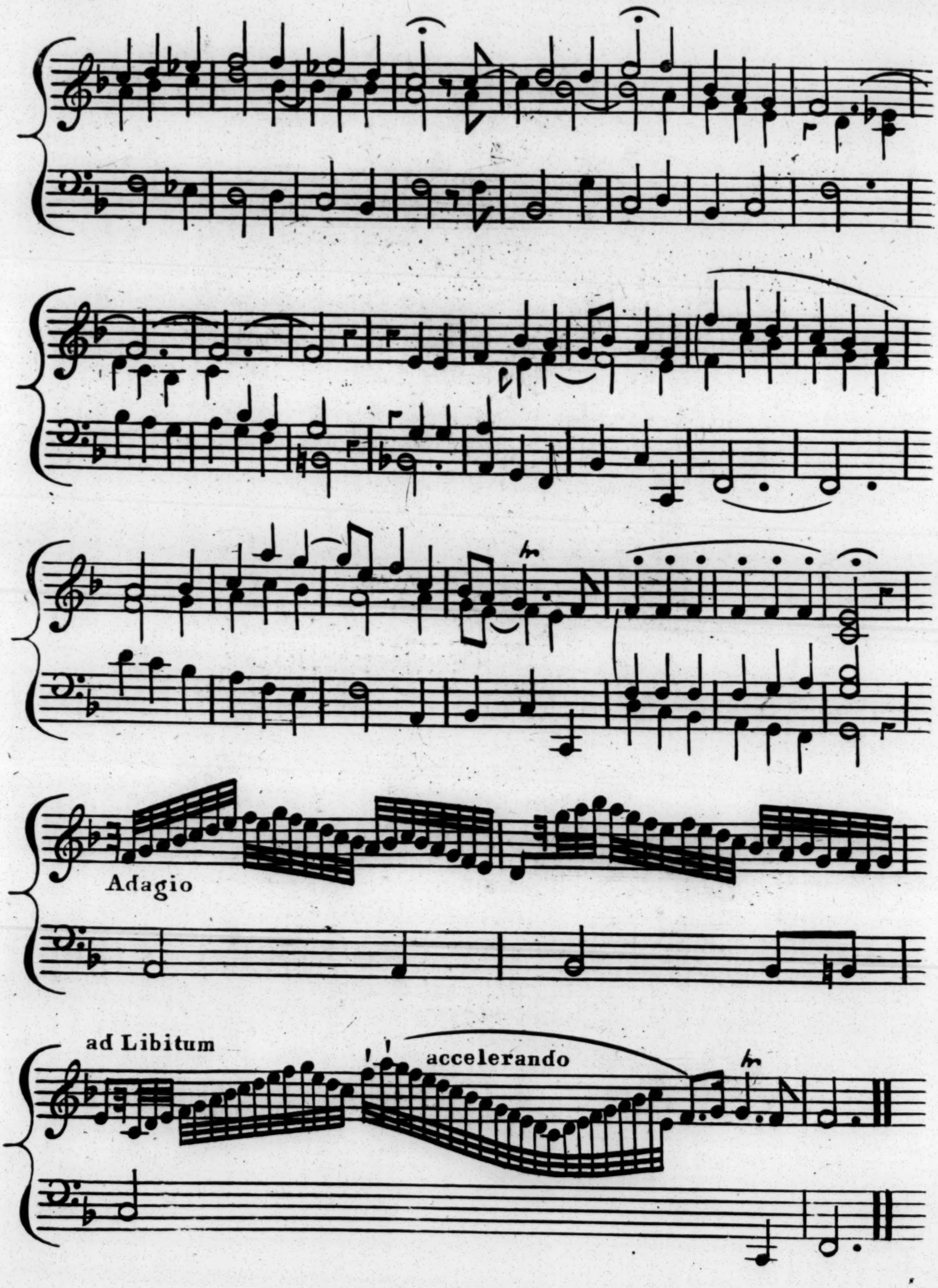
Ex. LXXXVI.

Of Cadences, imperfect, protracted, and ad Libitum.




Adagio
ad Libitum
accelerando

met with a hearer, learned or ignorant, who was not delighted with that Movement. The ſame uſe of the flat Seventh for avoiding a Cloſe occurs very frequently, from the nature of the ſubject, in the ſixth of *Handel's* Voluntary-Fugues; all of which are deep and difficult, but greatly to be admired by all judges of harmony.

In Example LXXXVI, I have thrown together as many other Forms of the imperfect Cadences and Pauſes, as could well be brought into one Piece; in which ſome repetition muſt be expected, as the deſign was rather to make it uſeful than agreeable. In the concluſion of the Cadence *ad libitum*, a ſort of expreſſion is directed, for which there is no eſtabliſhed Term; therefore I have put over thoſe notes the words *Accelerando*, by which it is intended, that the firſt notes of that parcel ſhould be played ſomewhat gently, and the velocity of the others ſhould increaſe all the way by inſenſible degrees to the utmoſt rapidity.

Of the Chromatic Syſtem.

Before we proceed to any Periods of Chromatic Harmony, it is proper to ſhew what the Chromatic Syſtem is, and whence it is derived.

Chromatic Harmony originates in the Minor Key. The old Greek Muſicians gave this name to that Scale in which the degrees proceed by Semitones. The term *Chromatic*, in its application to Muſic, is capable of different interpretations: it ſignifies *coloured*. I have a conjecture of my own, which muſt take its chance; viz. that it was ſo called becauſe the Notation in the Muſic of this Scale was of a different colour from the Diatonic Notes; as it was once a cuſtom with our own Muſicians to make their notes black or red to denote a difference of Time and Meaſure. They might think it convenient to denote a difference of interval by the ſame device.

The degrees on which the legitimate Semitones are taken, are thoſe in which the Minor Key varies occaſionally from itſelf. When we deſcend in the Minor Key from A to A, the degrees are all natural: but when we aſcend, the Tetrachord from E to A is the ſame as in the Major Key, to make the Seventh ſharp, and thereby to decide the Key.

Example LXXXVII gives the eight degrees of the Minor key deſcending and aſcending; and in Example LXXXVIII a third Octave is formed out of both the former; which gives us the variable degrees by Semitones, and ſhews the Original of the Chromatic Scale.

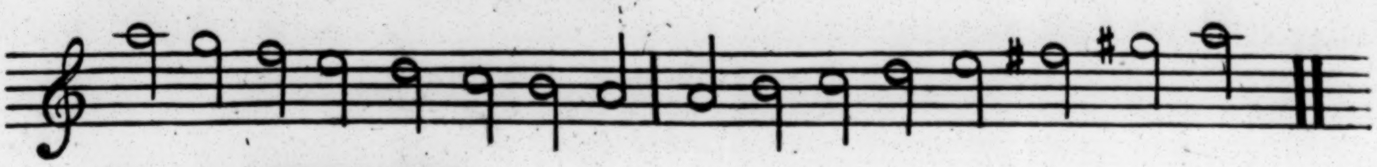
If any other Notes beſides theſe are uſed within the Octave of A as Chromatic Degrees, they are borrowed from another Key. Thus if we take the Tetrachord from A to D by Semitones, we borrow from the variable degrees in the Key of D Minor. If we take the Tetrachord from B to E by Semitones, we borrow from the variable degrees of E Minor. In this manner we reduce the whole Syſtem of the Octave to Chromatic Degrees; by taking the variable degrees of A the Original Key, with the variable degrees of its two kindred keys of the Fifth and Fourth, which are E and D Minor. Theſe are all put together in Example LXXXIX, into one Scale, which I call the *Scale of the Chromatic Octave*, diſtinguiſhed into its three Tetrachords.

Whoever examines the Works of *Corelli* with this view, will find that he has introduced into one Movement all theſe Semitones of the Original Key and its two Relatives, in the *Gig* at the end of his ſeventh *Solo*. His example teaches us how far we may go with certainty; and that the Chromatic Semitones ſhould be taken only from the fundamental Harmony of the Minor Key.

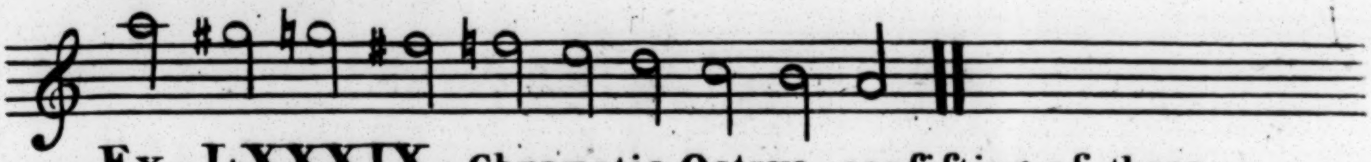
Hence it appears, that if we uſe Chromatic Semitones in a Major Key, we borrow them from a Minor. *Tartini* in his twelfth Solo, in the Key of F Major, has a very ſingular Chromatic Variation in which he takes the Semitones of the Superior Tetrachord of the Keys into which he modulates, and confines himſelf to them in every inſtance, except one toward the Cloſe, in which he goes out of theſe limits. For though Chromatic is lawfully derived from the variable nature of the Sixths and Sevenths in the Minor Key, it may alſo be built upon the variable Nature of the Thirds, which may be taken greater or leſs at every new tranſition: but here the Muſic is more harſh and abrupt, and the licence, being very large, may be much abuſed.

Here follow the Examples of Chromatic Harmony in Periods. Ex. XC, Chromatic Period of the Half-Cloſe in the Key of A. Ex. XCI, gives the ſame in the Key of E. Ex. XCII, the ſame in the

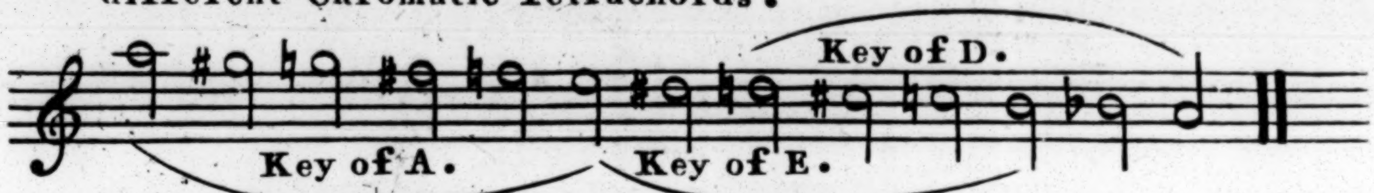
Ex. LXXXVII. Page38 The Chromatic Notes in the upper Tetrachord of a Minor Key.



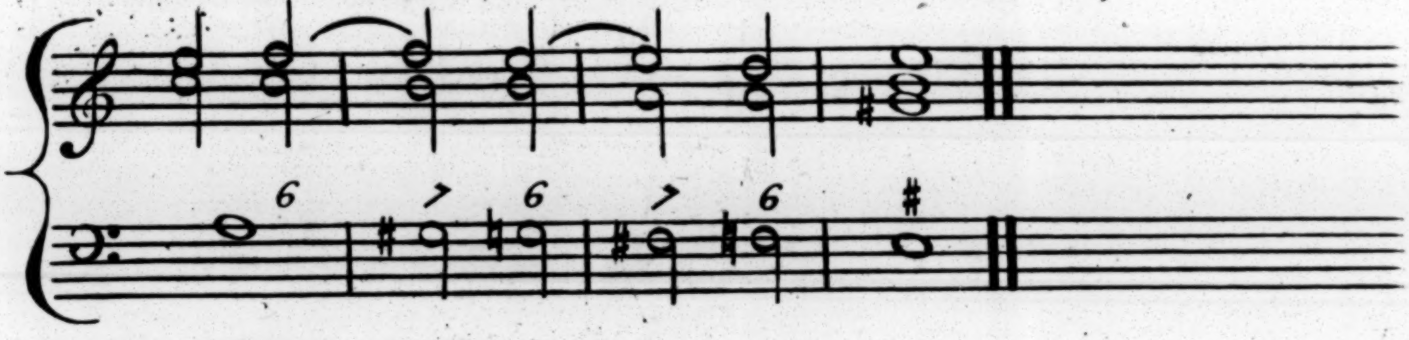
Ex. LXXXVIII.



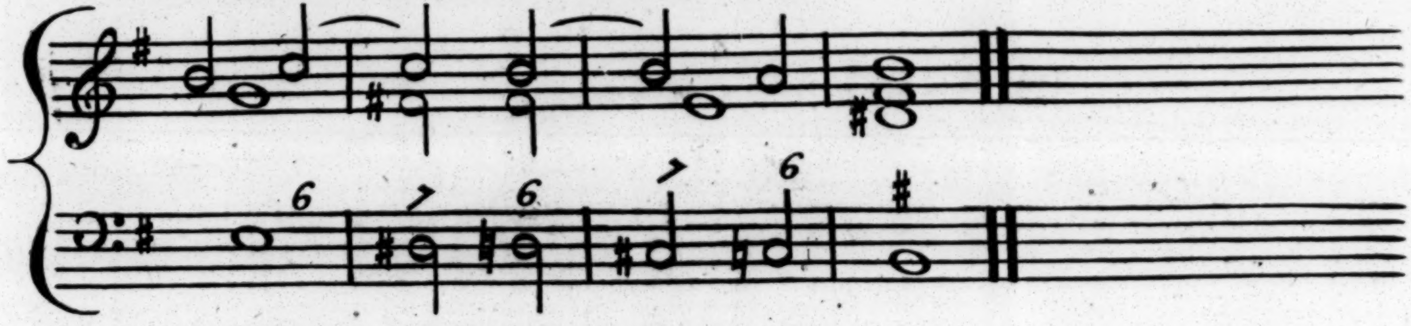
Ex. LXXXIX. Chromatic Octave, conſiſting of three different Chromatic Tetrachords.



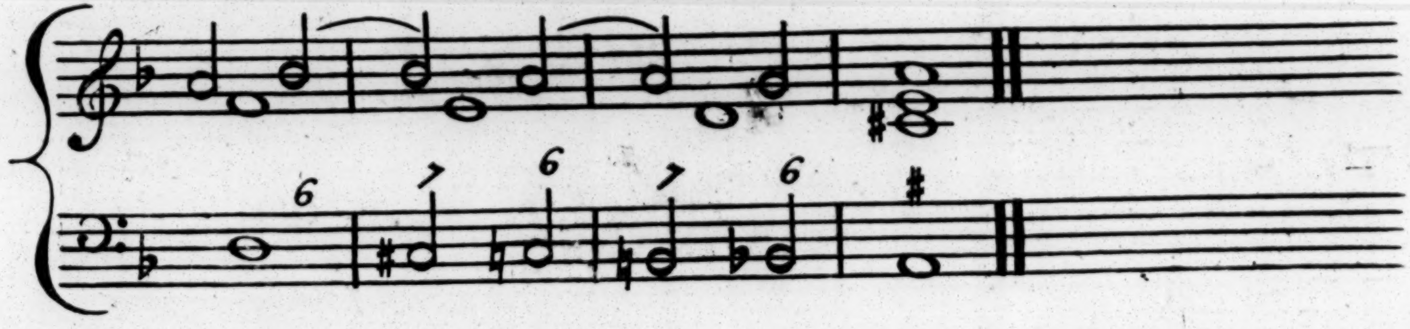
Ex. XC. Harmony of the Chromatic Period in A.



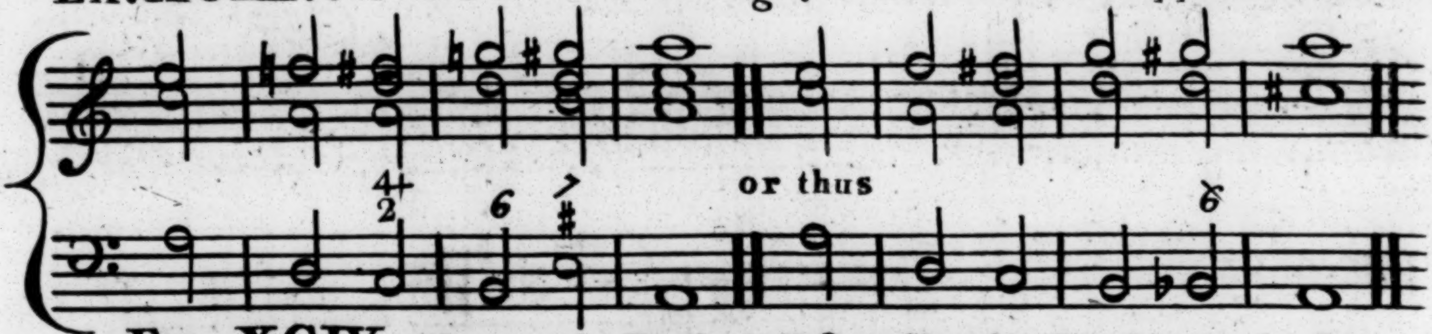
Ex. XCI. Chromatic Period in E.



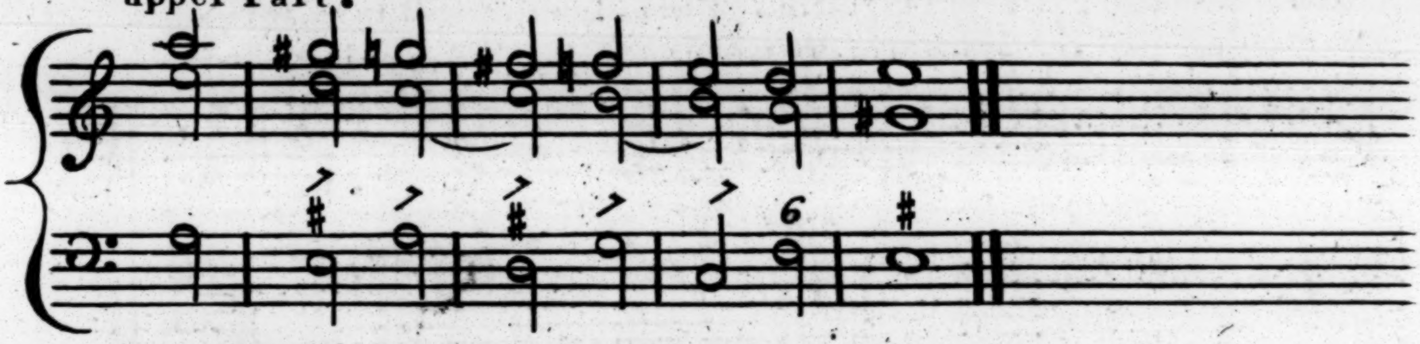
Ex. XCII. Chromatic Period in D.



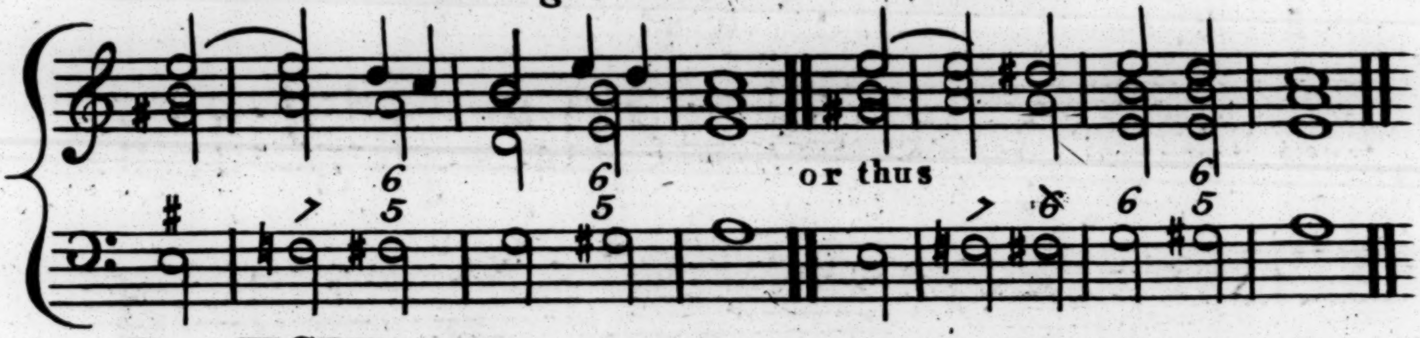
Ex. XCIII. Chrom. Period aſcending by Semitones in the upper Part.



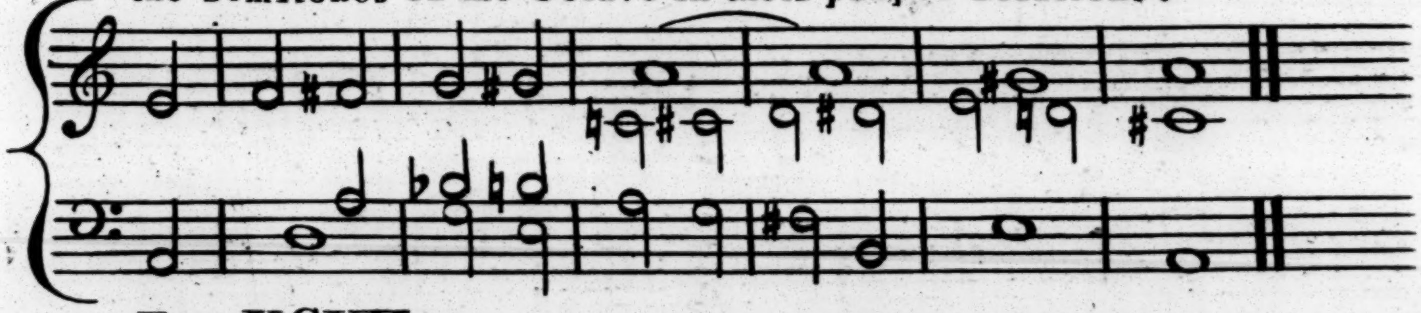
Ex. XCIV. Chromatic Period deſcending by Semitones in the upper Part.



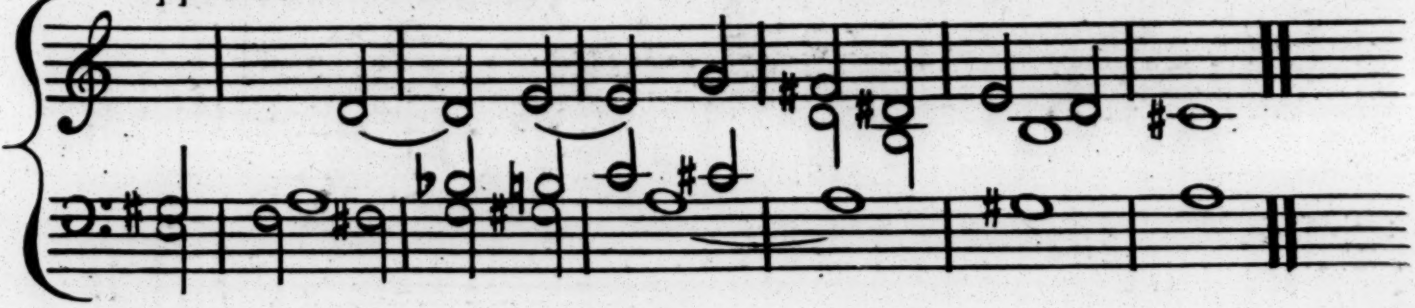
Ex. XCV. Aſcending by Semitones in the Baſs.



Ex. XCVI. Period of double Chromatic aſcending, with all the Semitones of the Octave in their proper relations.



Ex. XCVII. Inverſion of the laſt Period, by taking the upper Part as a Baſs.



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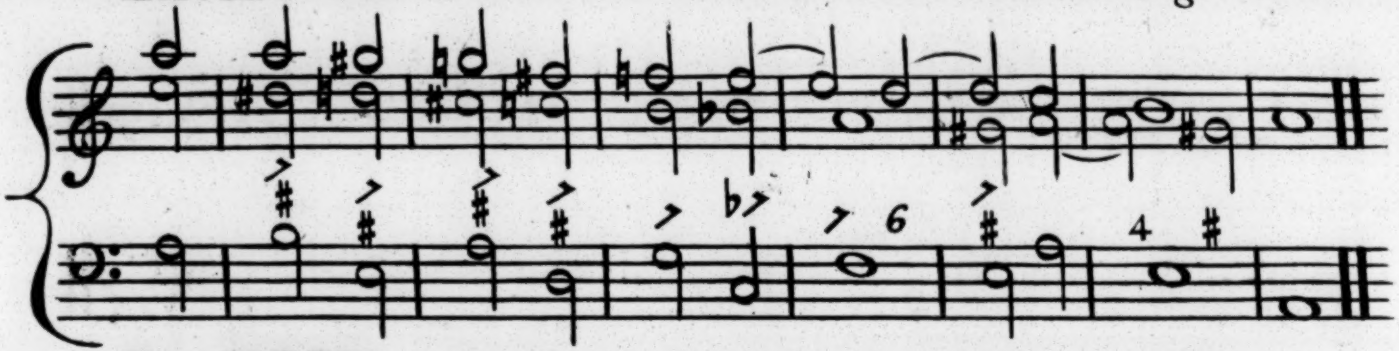
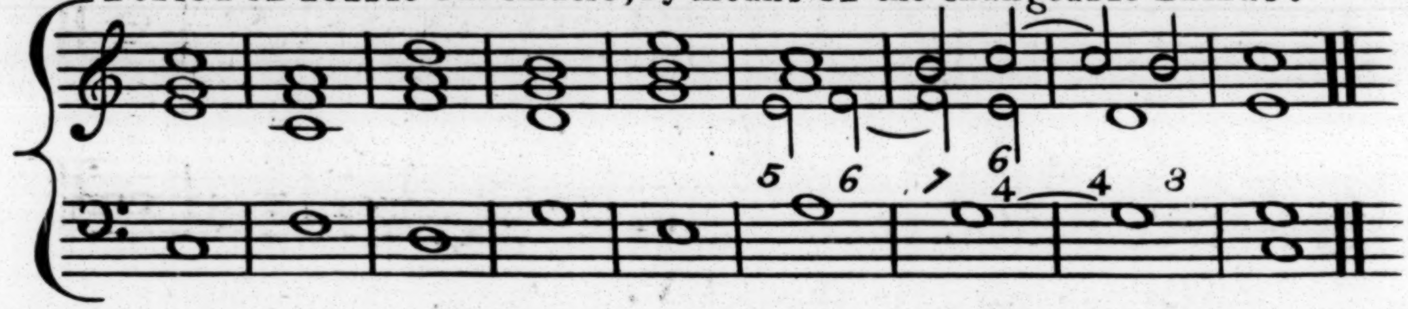
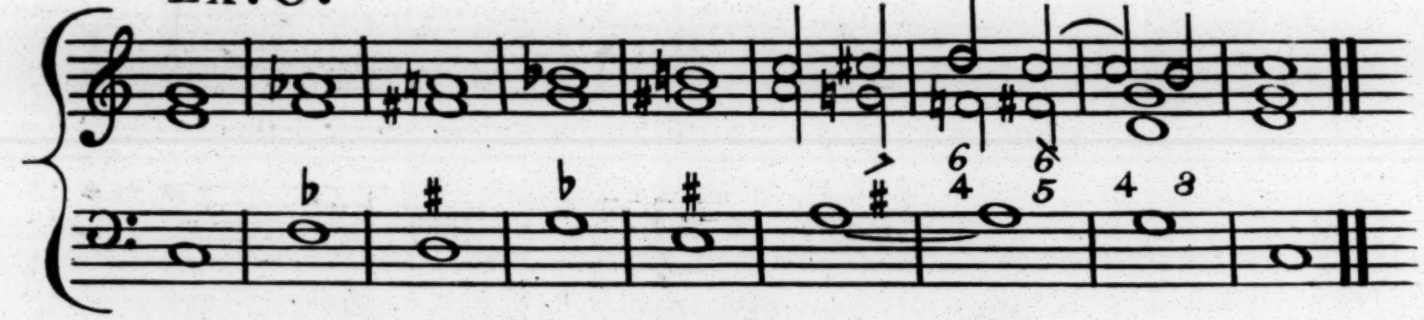
Ex. XCVIII. Period of double Chromatic deſcending.



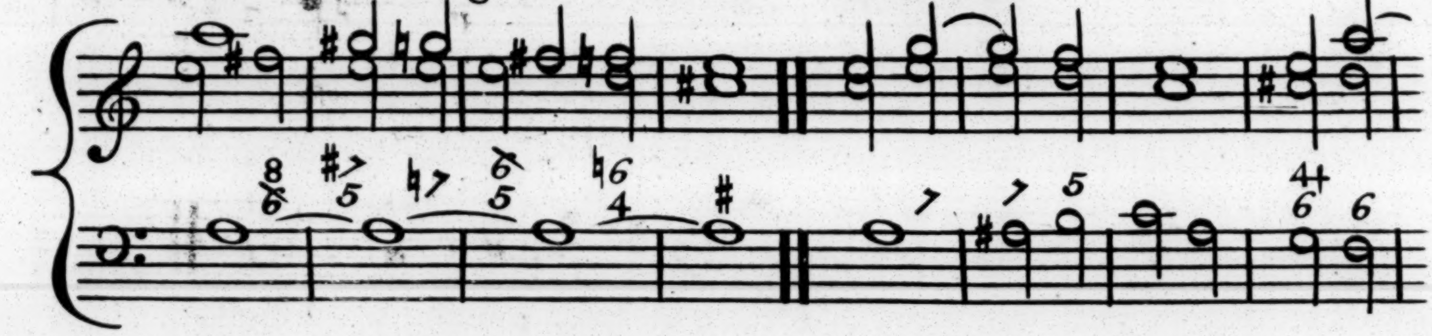
Ex. XCIX. A ſimple Diatonic Period, which will turn into a Period of double Chromatic, by means of the changeable Thirds.

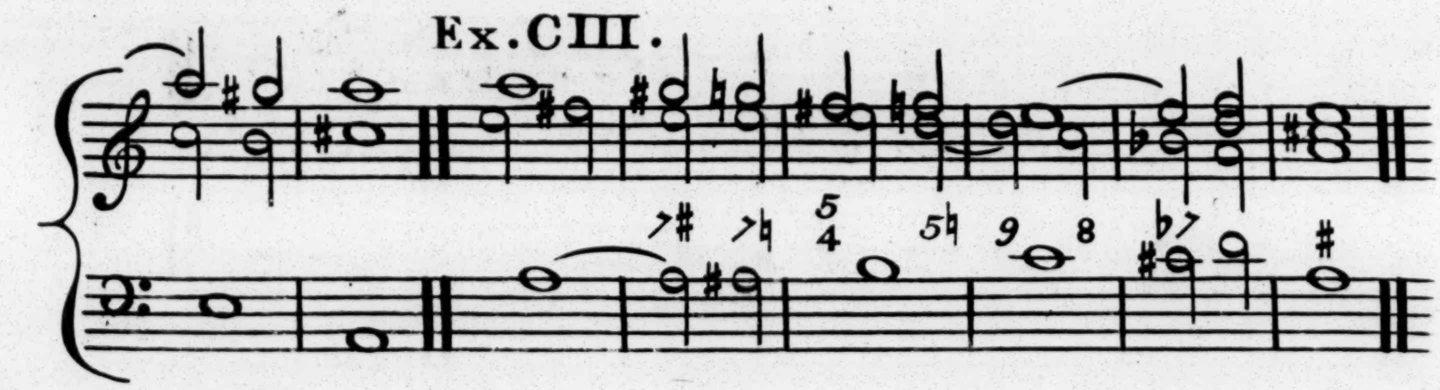


Ex. C.



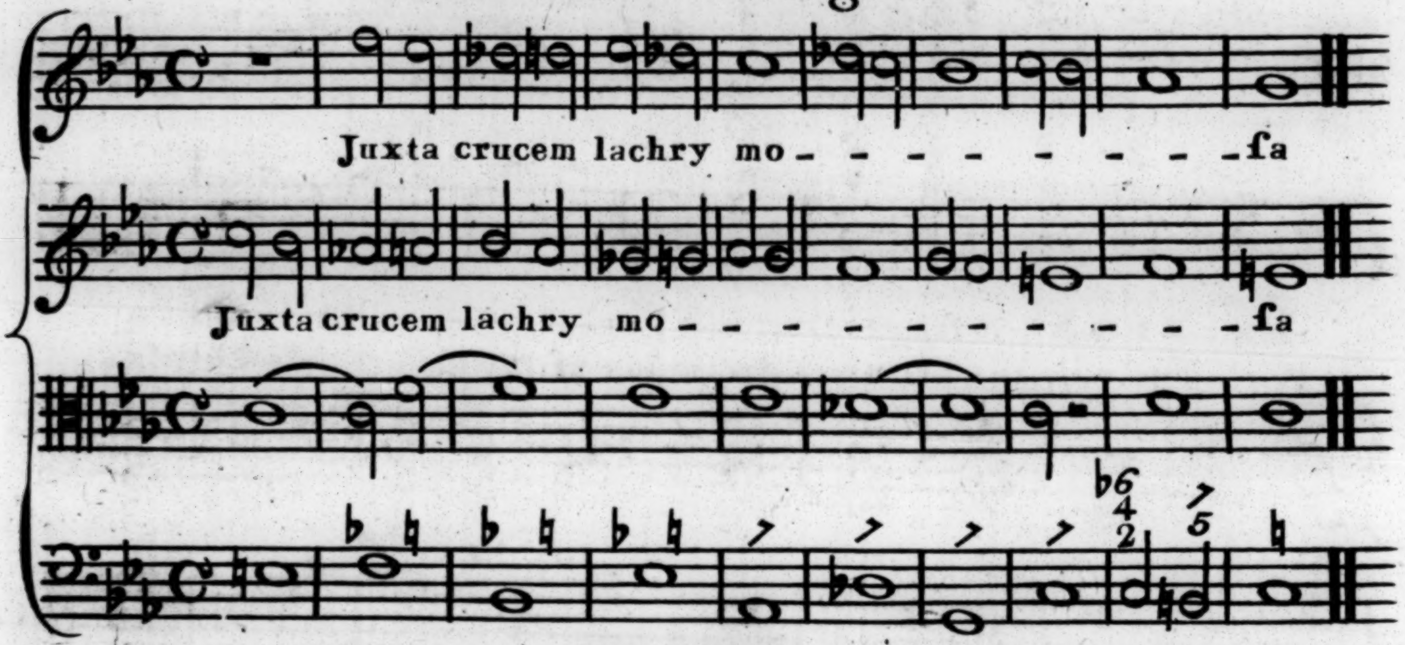
Ex. CI. By the changeable 7ths & 6ths **Ex. CII.**





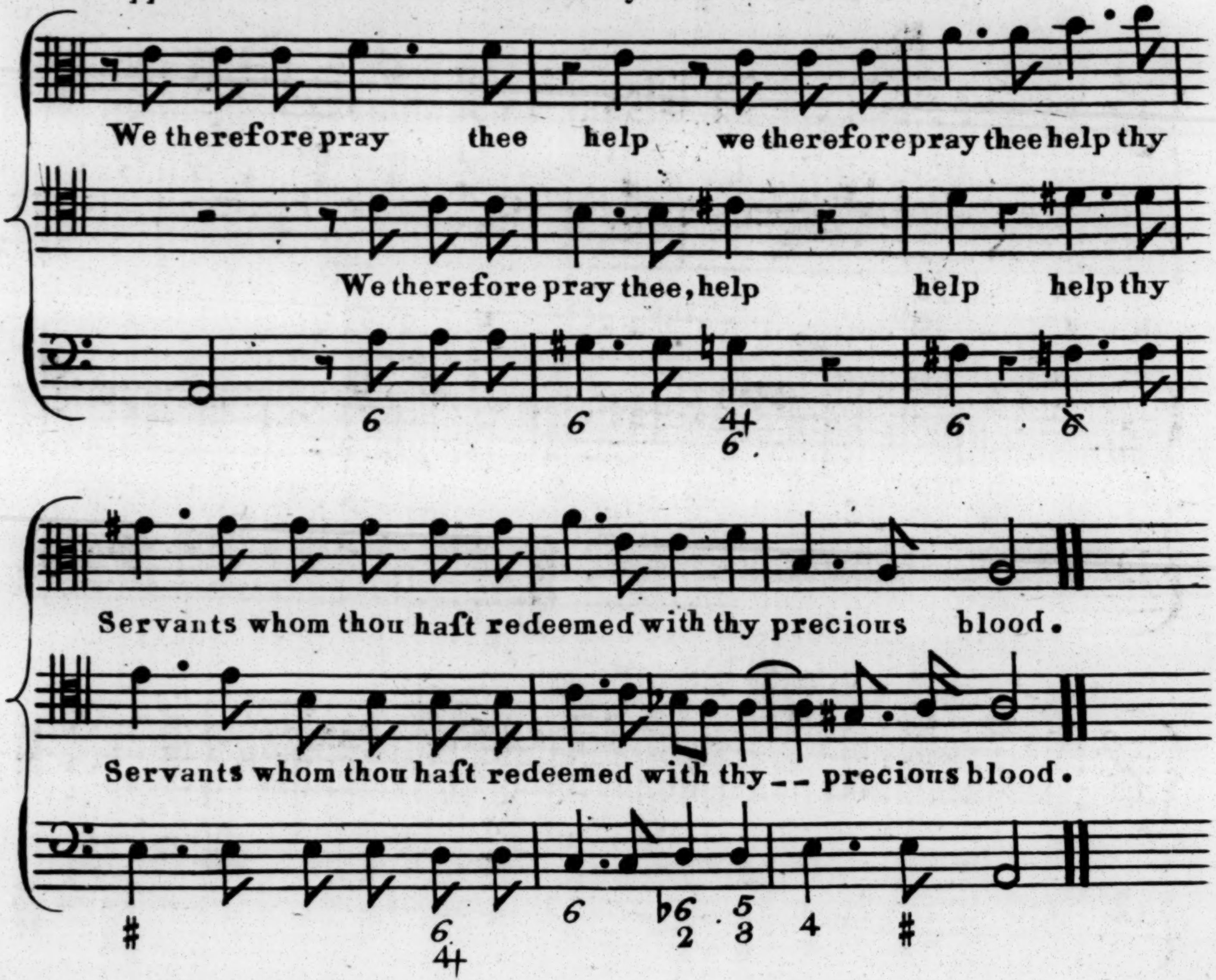
Ex. CIII.

Ex. CIV. Chromatic Period with the changeable Thirds from the Stabat Mater of Pergoleſi.


Juxta crucem lachry mo - - - - - - - - - ſa
Juxta crucem lachry mo - - - - - - - - - - - - - ſa

Ex. CV.

The application of Chromatic Harmony in Purcell's Te Deum.


We therefore pray thee help we therefore pray thee help thy
We therefore pray thee, help help help thy
Servants whom thou haſt redeemed with thy precious blood.
Servants whom thou haſt redeemed with thy - - precious blood.

Key of D, with the whole Cloſe. Ex. XCIII is a Chromatic Period *aſcending by Semitones* in the upper part. Ex. XCIV, another *deſcending by Semitones* in the upper part. Ex. XCV aſcends by Semitones in the Baſs. Ex. XCVI is a Period of *double Chromatic aſcending*, with all the Semitones of the Octave in their proper relations. Ex. XCVII is the laſt Period inverted, the upper part being taken as a Baſs: and here the Inverſion produces ſome very fine and uncommon harmony. Ex. XCVIII is a Period of *double Chromatic deſcending*. Here it is proper to obſerve upon the liberties taken by ſome Maſters, that if the Baſs were carried on from F Baſs in the fifth bar to the next Fifth below F, we ſhould get into falſe harmony, by making a Key of B, which is no Key in the Natural Scale. *Rameau* has done this; but the harmony is exceptionable, for the reaſon I have now given; as alſo becauſe E ♭, as the minor ſeventh in the ſeries to F, has no relation to the key we are in. I rather think Chromatic harmony ſhould be kept to ſuch limits as can be juſtified by the examples of *Corelli* and *Purcell*, who lived in the claſſical age of harmony, when Maſters were more ſtudious to produce great effects than to occaſion great ſurprize by tranſgreſſing the proper bounds of Modulation.

I add one Example to ſhew the derivation of Chromatic Harmony from the Diatonic, by the licence allowed in the imperfect concord of the Third. See Ex. XCIX. and C. In Example CI, I give the changeable Sevenths and Sixths upon a Stationary Baſs, according to the practice of ſome modern Maſters; but the chords in this way are not reducible to the laws of harmony. Examp. CII and CIII are better.

As a Specimen very excellent in its kind I ſet down a Period of Chromatic harmony from the *Stabat Mater* of *Pergoleſi*, which is built entirely upon the changeable Thirds: See Example CIV. There is an Air of ſadneſs and mourning in the leſs-articulate intervals of the Chromatic Degrees: *Pergoleſi* hath therefore accommodated them with great propriety to the lamentation of the Virgin-Mother at the Croſs. They are applicable to every kind of depreſſion, particularly to that of ſuppliant and penitential devotion: of which there can be no finer example than in the Verſe of *Purcell's Te Deum*, Examp. CV; where the pointings and pauſes ſhew the judgment and fancy of a great

Maſter. In the middle of the third Bar of this example, the chord of the extreme ſharp Sixth (which in keyed Inſtruments is the ſame interval with the flat ſeventh) is introduced, of which I gave an example at the Chromatic Cloſe, Ex. XCIII: but here the falſe Fourth is joined with it.

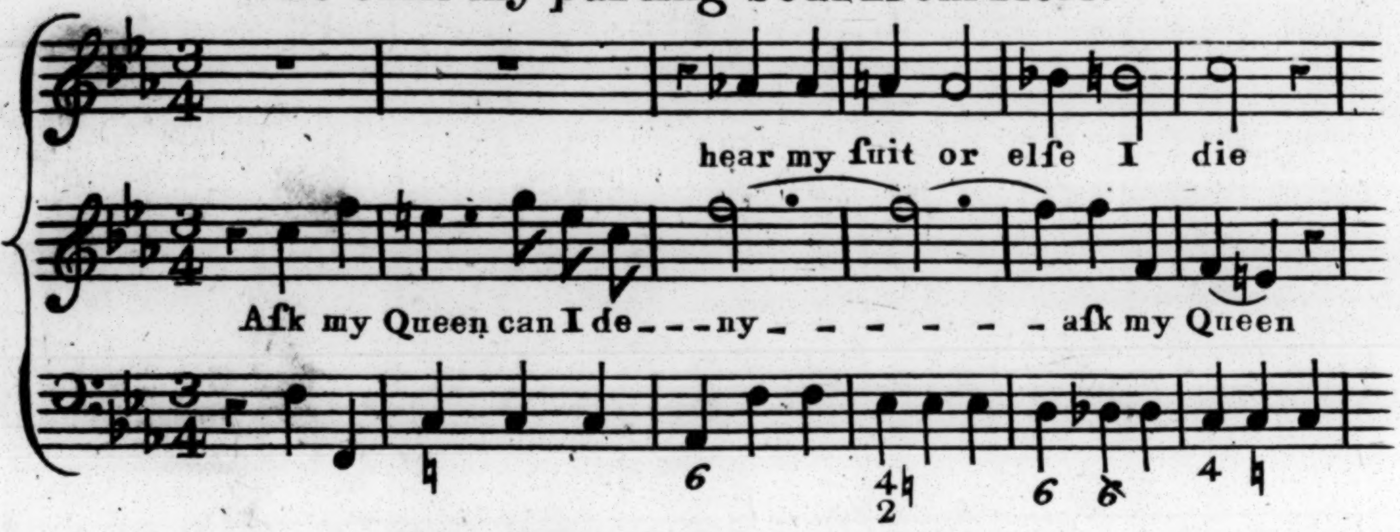
Pergoleſi and *Purcell* ſhew us the proper Uſe of Chromatic Muſic; which in light and quick movements is ſtrangely out of place; as if a man ſhould attempt to cry and laugh at the ſame time. *Tartini* has indeed put a Chromatic Variation upon a Minuet; which may be admitted as a matter of curioſity; but it makes every body feel miſerable when they hear it.

In the foregoing Periods, I have endeavoured to exhibit the moſt conſiderable parts of what may be called the *Materia Muſica*, which experience and fancy are to compound and apply in many different ways. By more changes and inverſions, and by looking farther into the works of ſome of the beſt Authors, I might have multiplied theſe examples; but when the Learner has ſtudied what I have here given, he will certainly be able to do this and much more for himſelf. Out of theſe Periods he will conſtruct others by compounding them together at pleaſure, when uſe has made it eaſy to apply the rules of Inverſion and Modulation: and when the fancy is furniſhed with ſome variety of Air and Meaſure, the Learner becomes an *Extempore*-Performer, who will find his ſtores inexhauſtible, if he has laid in a proper foundation of Harmony.

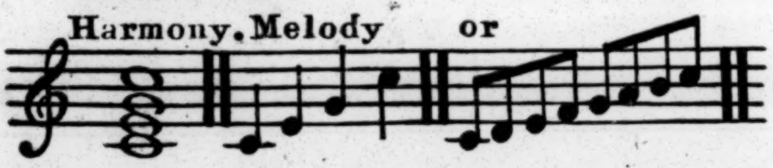
The Art of *Compoſition* includes *Invention* and *Diſpoſition:* the latter only can be taught: but as Diſpoſition ſuppoſes a previous knowledge of Topics, that is, of the Common-places, Predicaments, and Figures, of Muſic; the Invention will certainly be aſſiſted by thoſe rules of Diſpoſition which are intended to regulate it. With this view I ſubjoin a few Obſervations, in another Chapter, on *the Analyſis of Air* and the *Conduct of Subject*; ſuch as have occurred to me in ſearching after the Grounds of the Muſical Art.

Another like Example, expreſsive of ſupplication, in the Duet in Eſther,

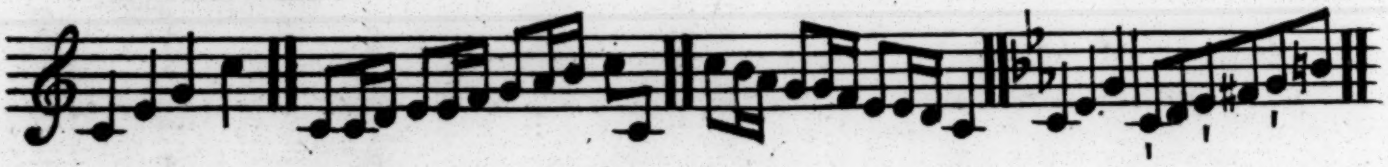
Who calls my parting Soul from Reſt.


hear my ſuit or elſe I die
Aſk my Queen can I de - - - ny - - - - - - - aſk my Queen
6
4
2
6
6
4

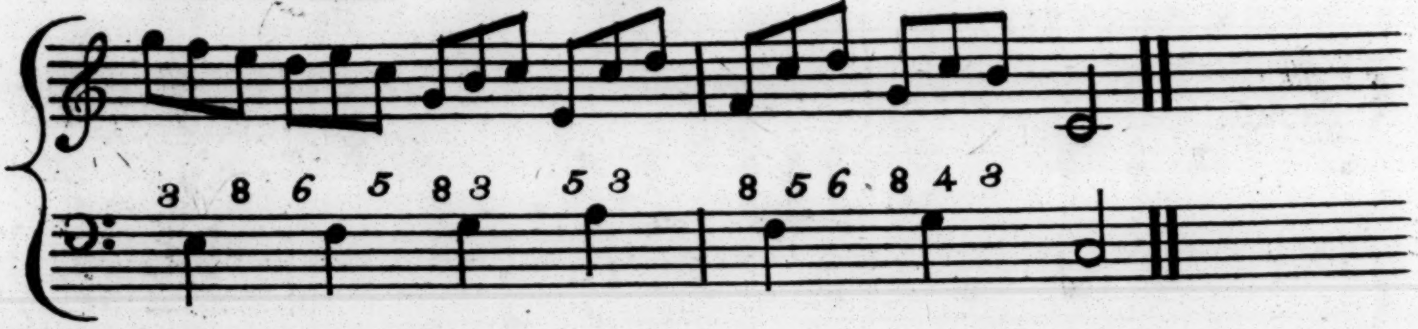
Ex. CVI.



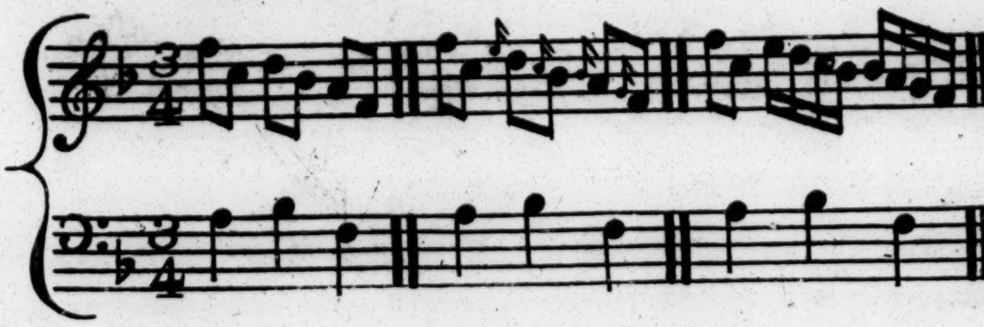
Ex. CVII.



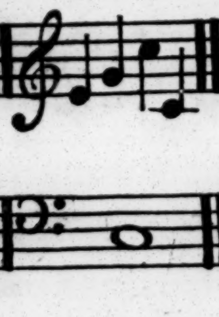
Ex. CVIII. From Corelli



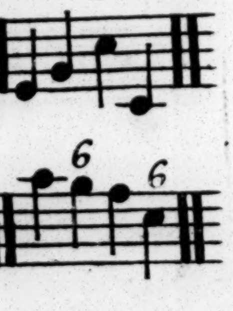
Ex. CIX.



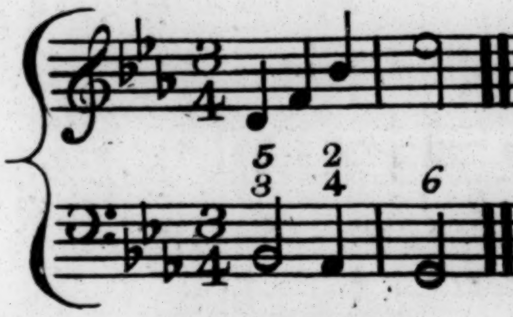
Ex. CX.



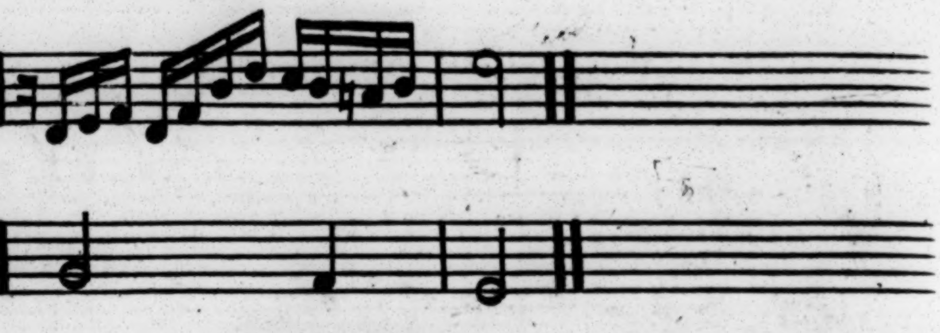
Ex. CXI.



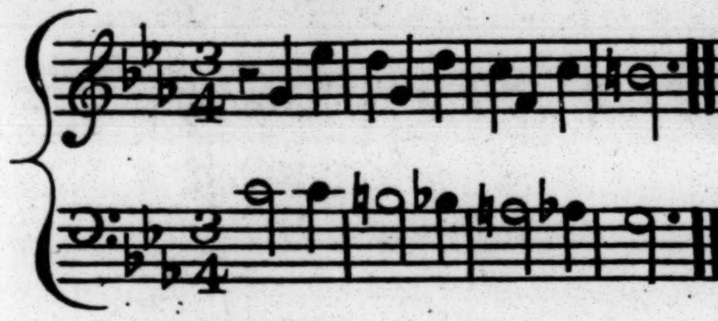
Ex. CXII.



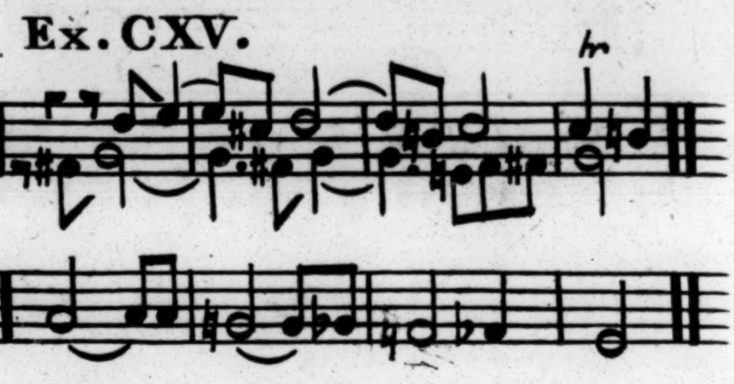
Ex. CXIII.



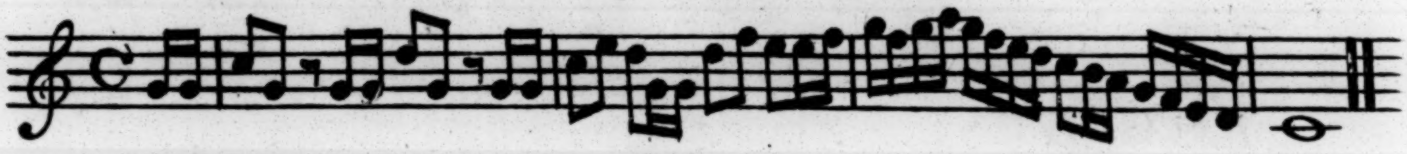
Ex. CXIV.



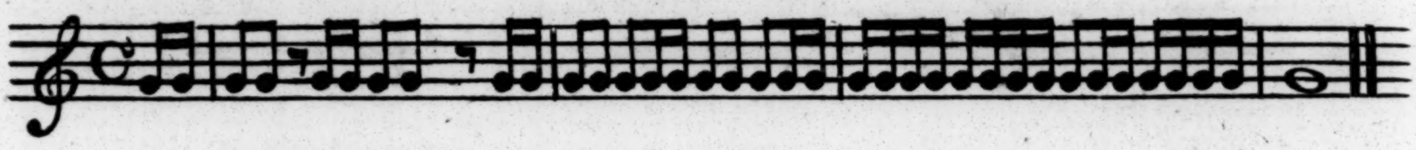
Ex. CXV.



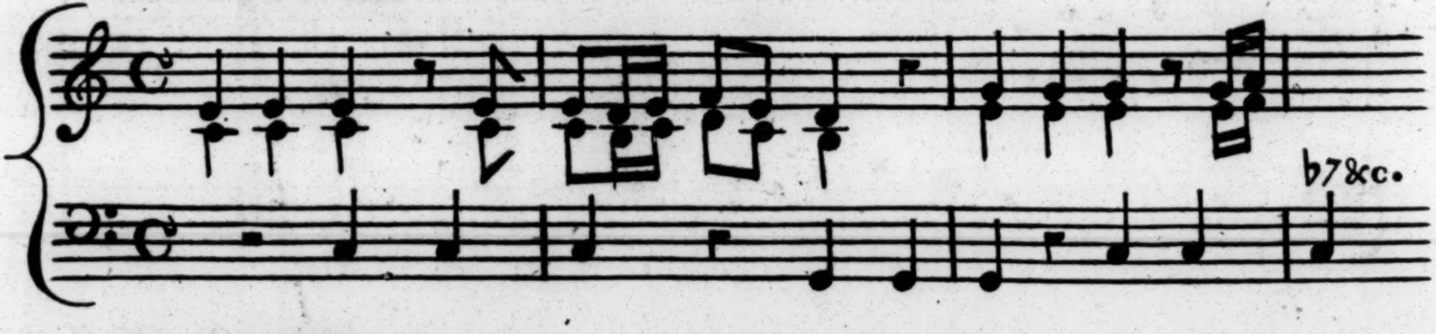
Ex. CXVI. Air, or Melody with Meaſure.



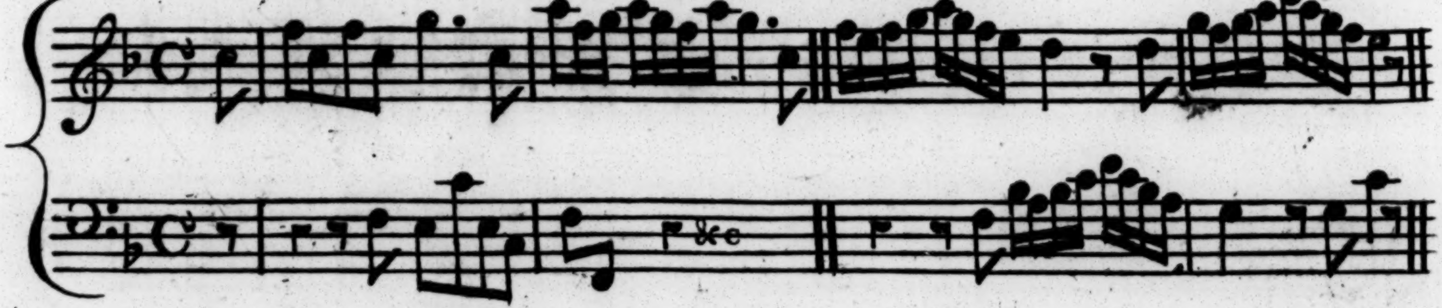
Ex. CXVII. Drum, or Meaſure without Melody.



Ex. CXVIII. From the Dead March in Saul.



Ex. CXIX. From the tenth Solo of Corelli.



C H A P. VIII.

ON THE ANALYSIS OF AIR, AND THE CONDUCT OF SUBJECT.

THE two parts eſſential to Muſic are *Harmony* and *Air*. Harmony is enlivened by Air, and Air is ſupported by Harmony. But as Air is the production of the fancy or imagination, ſome have falſly ſuppoſed that it may be left, like the Nightingale, to the wildneſs of Nature; and that all rules can only ſerve to fetter and reſtrain it. Air, it is true, is an effuſion of the fancy; and in different artiſts, of original Genius, it will have a different turn and character, like the air of the face: yet there is no Science, nor any one part of a Science, in which Nature will not derive much aſſiſtance from Art and Experience. The Extempore Performer, when his fancy is inſpirited, does not forget his rules; but utters the fruits of his knowledge and experience; without which he would have nothing to produce; it being impoſſible to reap what never was ſown, or to diſplay that ſkill which never was acquired. Method is as neceſſary in a muſical, as in any other kind of Diſcourſe; and undigeſted or ill-digeſted thoughts will produce no more effect in Muſic than in Oratory or Poetry.

I am very ſenſible I have a difficult ſubject before me, and that the attempt to reconcile Air with Reaſon, will appear like that of giving Laws to the Wind, *which bloweth where it liſteth*; but when the matter is properly conſidered, it will appear in a different light.

To make ourſelves underſtood in a Subject, which to many Readers brings new Terms and new Ideas, we are obliged to have recourſe to ſome Analogy, and compare it with ſomething we underſtand already: though in making this compariſon, I foreſee that there is ſuch a complication of Ideas in muſical Terms, as can ſcarcely be reduced to that ſimplicity which is proper to a definition. However let us make the experiment.

Poetry and Muſic are nearly allied; and in the firſt ages generally went together. In Poetry, there is *Matter, Style, Metre, Subject, Syntax,* and the *figures of Rhetoric*; which laſt are common to the Eloquence both of Poetry and Proſe. In Muſic, there is *Harmony, Air, Meaſure, Connexion,* and *Expreſſion.*

Harmony is the Matter or Subſtance which Muſic has to work upon: or, to ſpeak logically, it is the *Subſtratum* of Air and expreſſion. *Air* ſignifies the manner in which that Harmony is expreſſed, and anſwers to *Diction,* which expreſſes the Matter in literary compoſition. *Meaſure* and *Melody* are neceſſary to *Air*; and if by Air we mean the leading air of a Strain or Paragraph in Muſic, Air is the ſame thing with *Subject.*

Meaſure has two ſenſes; firſt as it is applied to *Time,* which comprehends the number and duration of Notes in a Bar; the different kinds of which I do not diſtinguiſh, as I ſuppoſe them to be underſtood already: ſecondly, as it is applied to the length of a muſical verſicle or clauſe, or to a ſeries of correſpondent clauſes in a Strain.

Melody is the muſic of a ſingle part, moving either by ſingle degrees or by leaps. Harmony is Melody in Conſonance; and Melody is Harmony in Succeſſion or Conſecution. Meaſure is not neceſſary to Melody; and in this it differs from Air; being only one of its conſtituent parts. The *ad libitum* Cadence has Melody, but is always without the formality of Meaſure, and cannot therefore have the name of an Air.

Syntaxis, or Connexion, has a more extenſive Senſe in Muſic than in language. It is applicable to the continuation or carrying on of the Air or Subject, with a juſt arrangement of correſpondent periods in a Muſical Paragraph; as if there were in language a Syntaxis of Sentences, as well as a Syntaxis of Words. It is alſo applicable to a connexion of Harmonies in due Succeſſion, joined together by eaſy and natural Tranſitions, according to the rules of Modulation.

Expreſſion has two ſenſes; firſt, as it relates to the Compoſer, whoſe ſkill and fancy are to direct him in the making of ſuch Muſic as ſhall expreſs the Idea or the paſſion which he propoſes to excite by any particular paſſage or movement. Secondly, as it relates to the Performer;

whoſe expreſſion differs from that of the Compoſer, as the Speaker of Poetry on the Stage differs from the Poet himſelf. It is his part to expreſs as nearly as he can the deſign of the Compoſer, and to endeavour to improve upon it, without falling into the error of departing from it. If he does this with a good tone, he is like the Speaker, who to propriety of accent adds the charms of a ſweet and melodious voice.

How far the *figures of Rhetoric* are transferable to Muſic, and how many of them, it may be difficult to aſcertain. I can ſee the *Climax*, the *Antitheſis*, the *Periphraſis*, the *Parentheſis*, the *Apoſiopeſis*; with Augmentation, Diminution, Iteration, Imitation, and I think ſome others. By *Imitation* we are not to underſtand the Imitation of one paſſage in another paſſage, or the imitation of Muſic in Muſic, but the imitation of Nature in Muſical ſounds, as of *calling*, *ſighing*, *laughing*, &c. Where the ſound is an Eccho to the ſenſe.

I have ſeen many judicious obſervations on the ſeveral excellencies which ſhould meet together in good Muſic; but they were always too general; and I never had the good fortune to find them illuſtrated by proper examples. Writers on this ſubject ſeem to have apprehended, that Muſical Air is a thing too volatile to be analized. This defect I ſhall endeavour to ſupply, by exemplifying ſome of the rules relating to Air, Melody, Meaſure, and Subject; and alſo by decompoſing ſome Airs and Meaſures of our greateſt Maſters; I mean thoſe whom we now call antient; for I find leſs to my purpoſe in the moderns; who are too apt to throw their Air into a ſingle part; one part taking it up when another has laid it down; while all the reſt are ſervile accompaniments, and the Baſe but little more than a divided Drone. To ſatisfy the preſent Appetite for noiſe and tumult, ariſing from a ſort of convulſive agitation of the mind, analogous to the dance of St. *Vitus* in the limbs, one of the parts has a rapid motion given to it (no matter which) conſiſting frequently in a repetition of the ſame note. Thus their Harmonies, inſtead of being properly connected, and melting into one another, are chopped in pieces; and the motion of repetition is a poor ſubſtitute for learned contrivance and correſpondent melody in the different parts; which was denoted by former artiſts under the word *Mixture*. Some Maſters have ventured to predict, that this Style will ſoon be out of faſhion: but that is more than I can foreſee: light people will always be beſt pleaſed with light muſic; and little minds will admire little things.

It was obſerved above, that Melody is Harmony in Succeſſion: Example CVI will explain this. Hence we have the following rule; that ſo far as Melody is a ſolution of notes from their Harmonic Conſonance, Melodies muſt either move by leaps of conſonant Intervals; or by ſucceſſive degrees, in ſuch a manner, that the notes of Conſonance may be more conſpicuous than the notes of paſſage, by falling upon the accented parts of the Bar. If there are four ſtrokes in a Bar, the accent is on the firſt and third; if eight, on the firſt and fifth; if three on the firſt only; if twice three, on the firſt and fourth &c. See Examp. CVII No. 1, 2, 3, 4.

In No. 1 of this Example, the Melody takes the ſimple notes of Conſonance; but in No. 2, 3, 4, notes of paſſage are added; notwithſtanding which the notes of Conſonance ſtill keep their places as before: and, let the Melody be what it will, the intention of its harmony ſhould always appear in it. Thus for example, if the notes in the upper part are three to each one of the Baſe, two of them ſhould belong to the intended Harmony: if but one, it ſhould be the firſt of them, on which the accent falls. See Example CVIII.

If the notes of conſonance do not fall on the accented parts of the Bar, nor on the firſt of four notes under the ſame ligature, the notes which ſeem to contradict the rule are to be underſtood as *Appogiaturas* (or notes of *ſuppoſition* as ſome call them) which are admitted into the text of the melody, tho' in themſelves no more than accidental graces or ornaments: as in example CIX.

Melodies are ſimple when they are formed upon the notes of a Chord: but there is another ſort of Melody, which relates, or may relate if the compoſer pleaſes, to a new Harmony at every ſucceſſive note of the Melody. Thus the ſimple melody CX, may be taken in the other form of CXI; which latter has a better effect in vigorous ſpirited Movements, ſuch as *Gavotts*, &c: the new relations in the melody, ſucceeding ſo faſt upon each other, quicken the attention of the mind, and by a ſucceſſion of new Ideas (for diſtinct harmonics may be conſidered as ſuch) raiſe the ſpirits; as an increaſe of bodily agitation makes the blood circulate more briſkly.

It being now a common practice with modern authors to put down their graces into the text of their melodies, we meet with intricate paſſages of Melody, which ſeem utterly irreconcileable to any law of harmony; but they are to be accounted for chiefly from an exceſſive partiality to the Appogiatura, and double Appogiatura, which admits a ſuſpended bearing or *leaning* of the hand (as the word ſignifies) on the note above and the note below the *effective* note; for ſuch I would call the note intended by the harmony. In Example CXII the Melody of a Bar is laid down in its ſimple form, and in CXIII it is otherwiſe expreſſed with Diviſion and Appogiatura. In CXIV the ſemitones of the Chromatic Tetrachord are laid down as a Baſs, with the plain Melody of a ſingle part above them. In CXV this melody is caſt into two parts with double Appogiaturas, as by *Schobert* in one of his Concertos. The exceſſive uſe of the ſuperior and inferior Appogiatura upon one and the ſame note, was firſt introduced (ſo far as I have obſerved) by *Alberti*, in whoſe Harpſichord Leſſons it occurs perpetually, and his harmony is ſometimes disfigured by it in a ſtrange manner, and rendered exceedingly harſh and diſagreeable. There are ſome very good directions for the uſe of diſcords as paſſing notes of melody, in a *Short Treatiſe of Harmony*, publiſhed in the year 1730 from the Lectures of Dr. *Pepuſch*; but, being not exemplified with notes, thoſe directions are too obſcure to anſwer the purpoſe of any Learner.

Meaſure, as it relates to the Time or *Quantity* of Notes, is analogous to the quantity of Syllables and Feet in Verſes: and as verſes may be ſcanned upon the fingers without any regard to their ſenſe, ſo may the quantity of Notes, to which Melody is attached, be expreſſed by the beating of a drum: inſomuch that ſome Tunes, of a peculiar accent, may even thus be diſtinguiſhed independent of their melody. In Examples CXVI, CXVII, this is explained.

But beſides this Meaſure, which is as obvious as the meaſure of long and ſhort Syllables, there is another Meaſure of Clauſes, Sentences, and Paragraphs, by which the Air of a piece is to be regulated, and without which it is immethodical, and conſequently obſcure and without effect. This Meaſure is as different from the Meaſure of Time and Quantity, as Senſe and Syntax are from Metre. In ſome Movements there is an eſtabliſhed Meaſure, which reſtrains the Air to a certain number of Bars; as in Minuets, Gavotts, Gigs, &c; on which account all Muſic of this Claſs, being moſt eaſily underſtood, gives moſt pleaſure to unlearned hearers. The whole number of Bars in ſuch movements is diviſible by 4, and the leading Air is comprehended within 2 or 4 Bars: and as the Air has a mechanical harmony of commenſuration, the regular motions of the dance may be accommodated to it:* In many kinds of Movements, the meaſure of the air is occult and leſs reſtrained; yet no compoſition whatever ſhould be unmeaſured. As nature is the ſame in all men, the learned muſt be pleaſed on the ſame principles with the vulgar, though in a manner more refined.

The Air that is firſt laid down in a piece of Muſic, is called its *ſubject*; and a piece written upon *no ſubject* can have no ſenſe. The ſubject muſt be propoſed in ſome certain meaſure; and, in the clauſes and periods that follow, nothing ſhould be introduced that cannot be reconciled either with the primary, or with ſome ſecondary ſubject, which it is lawful to introduce after a reſt or cadence. A ſkilful Maſter will conceal this formality, by varying his periods at diſcretion, and by interpoſing reſts and artificial interruptions; as a good workman conceals his joints, or an Orator the Mechanical progreſs of his Diviſions: yet there never was a good Maſter, who did not obſerve ſome Method in his Compoſitions. It is with Muſicians as with Orators; ſome will handle the ſame Subject in a different manner from others; and ſome will bring out of a Subject what others could never find in it: but all that underſtand their Art will proceed under the reſtriction of certain rules, that they may ſpeak ſenſe clearly, and be underſtood by their hearers.

To give an Idea of my meaning, I ſhall ſhew the regularity of the Meaſure in ſome pieces well known. In common Time, it is very uſual to make a ſtop, equivalent to a Comma, after three fourths of the firſt Bar; another ſtop, equivalent to a Colon or Semicolon, after three fourths of the ſecond Bar: the firſt clauſe containing the firſt or principal ſubject, the next a ſecond or ſubordinate Subject. Sometimes the firſt comma is found at three fourths of the ſecond Bar: and another ſtop at the correſpondent part of the fourth Bar; or, in pieces which allow a latitude, the Compoſer omits the ſecond ſtop, and continues the air at his pleaſure, to avoid formality; yet under ſuch reſtriction, that the number of Bars to which a muſical period is extended, may be ſome Multiple† of the leading, or of ſome ſecondary ſubject.

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* On which conſideration, this ſort of meaſure ſhould not ſhew itſelf in ſacred muſic; as inſpiring levity into the ignorant, and diſguſting perſons of judgment with its impertinence and abſurdity, Yet in *Hallelujahs* this rule is tranſgreſſed without offence; becauſe the Hallelujah is a word of 4 ſyllables, and being often repeated naturally produces the meaſures of the dance.

Handel, in the famous *Dead March* in the Oratorio of *Saul,* begins with three Crocthets in a Bar of Common Time, as a firſt Subject, proper to the Kettle drum: in the next bar, the ſecond Subject ſtill keeps within the Limits of three Crotchets as before; and out of theſe the whole piece is compoſed. At three fourths of the ſecond Bar there is a half-cadence, and at twice that diſtance, in the fourth Bar, there is a colon; and at twice that diſtance, in the eighth Bar, there is a full ſtop or period; and the Air begins again with other inſtruments an Octave higher. When the three Crotchets of the firſt ſubject are ſounded by the upper parts, they are taken up at the accented part of the Bar, by the lower, and repeated by both alternately. See Ex. CXVIII. For a right underſtanding of all the particulars, I muſt refer to the March itſelf in the Score-book of this Oratorio. I could preſently inſtance in twenty different pieces of different Authors, where this ſame meaſure is laid down in the ſubject, and the ſame *alternation* obſerved between the upper and lower parts. Of this we have an example in the *Gavott* of the 10th Solo of *Corelli,* Ex. CXIX, on which *Tartini* made thirty Diviſions for the Violin, and *Geminiani* many others.

In the famous *Gig* of the 5th Solo, *Corelli* takes three Crotchets, aſcending by ſingle degrees, in the firſt Bar, (I ſpeak of the *Baſe* becauſe it meaſures the Air) which are followed by a Cloſe of three Crotchets in the next Bar; and with theſe three Crotchets and the ſucceeding Cadence, he furniſhes out the whole piece, with very little addition. In the beginning of the ſecond Strain, the Cadence is ſet firſt, but is a reverted Cadence, for variety; and the three Crotchets, aſcending as before by ſingle degrees, are made to ſucceed it. By theſe arts he has preſerved that uniformity, which gives ſenſe to all the variety he has introduced: and the ſweetneſs of his Melody, added to this correctneſs in the deſign, entitles this Movement to a place amongſt the moſt elegant pieces in the world; if it is not rather the firſt in its kind.

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† A Multiple is a number which comprehends another leſſer number a certain number of times without a remainder.

It may be ſaid, that Muſic, thus conſidered, is very formal and ſimple: but every thing is formal in a certain degree which is methodical, and all complicated things become ſimple when they are decompoſed. It is well known, and muſt be allowed, that Poets are bound by mechanical fetters; and it is not to be ſuppoſed that Muſicians can be exempt from them. *Cowley* is one of thoſe Poets who affected unbounded licenſe in his meaſures, with ſudden and ſurprizing turns of thought; but I cannot ſay his manner ever gave me pleaſure.

I have accuſtomed myſelf to conſider the Clauſes of Air, and the ſucceſſions of melodies, as *Antecedents* and *Conſequents*, which have a mutual relation and agreement, either in reſpect of their Harmony, or their Meaſure, or the courſe of their Modulation.

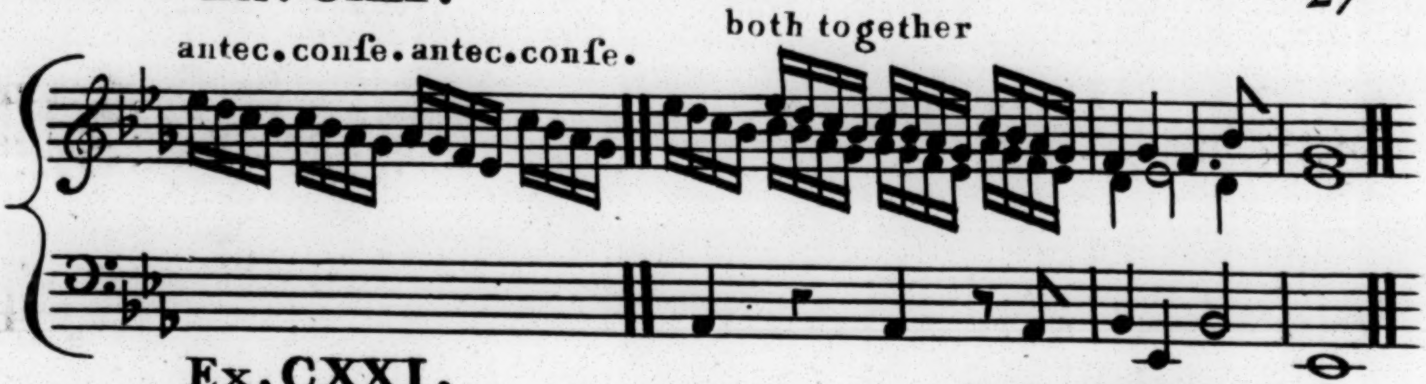
In ſome Caſes, theſe Conſequents compared with their Antecedents, make good harmony with them when ſet together in conſonance; and ſome of the moſt affecting paſſages we meet with owe their chief beauty to this correſpondence. The Ear perhaps is not aware of the compariſon it is to make, as the ſounds are paſſing, but it feels the effect, as of Rhymes placed at ſtated diſtances in the various kinds of verſe.

The beautiful conſecution in Example CXX is taken from the Cloſe of an Adagio in the *eighth* Concerto of *Corelli*. In Example CXXII the ſecond Bar of the Treble makes harmony with the firſt, and the third with the ſecond, and all go together when the Baſs is added. In Example CXXIII the correſpondence is found in the two firſt Bars of the Baſs, and the ſecond and third Bars of the Treble; which, between them both, maintain as ſweet and ſimple an Air as ever was put together; for ſuch is the Minuet in *Berenice*.

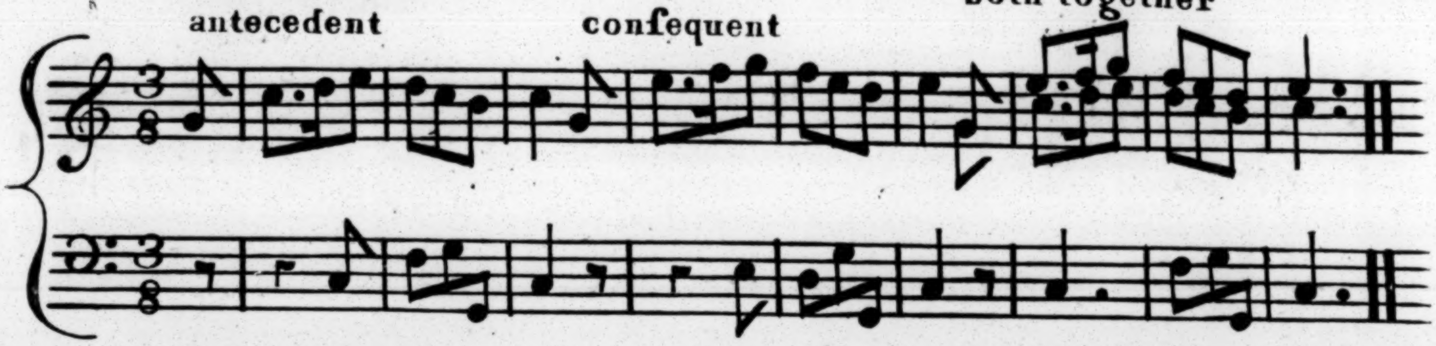
In Ex. CXXIV, and others of the ſame ſort, the correſpondence is not ſo much in the harmony as in the Meaſure. Here it is evident that the Conſequent is of the ſame meaſure with the Antecedent, and that the next clauſe is of the ſame length with both. The ſame regularity is kept up all through the piece from which this is taken, though the joints are concealed as the Air becomes more diffuſe; and in one inſtance the meaſure is tranſgreſſed by a lawful anticipation, in which one clauſe begins upon the cloſe of another.

Sometimes the Conſequent is but a repetition of the Antecedent, in the next related Key, and in another part, as in Ex. CXXV. In many

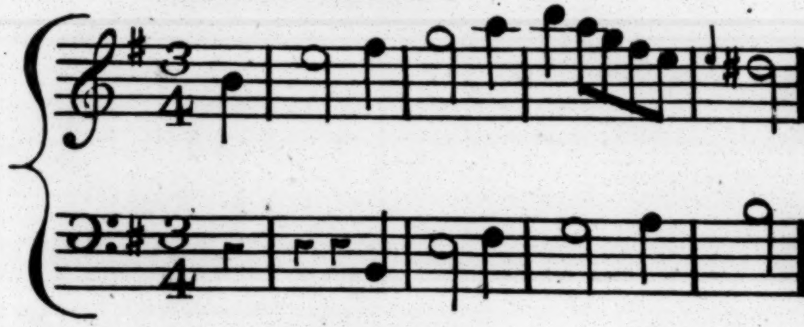
Ex. CXX.



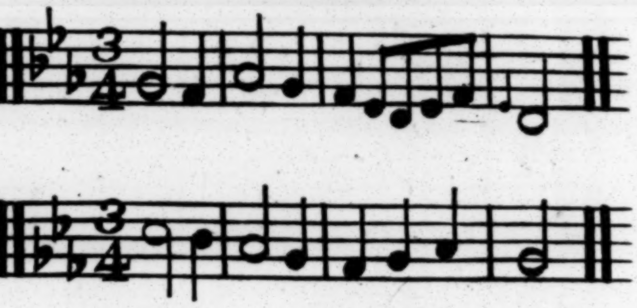
Ex. CXXI.



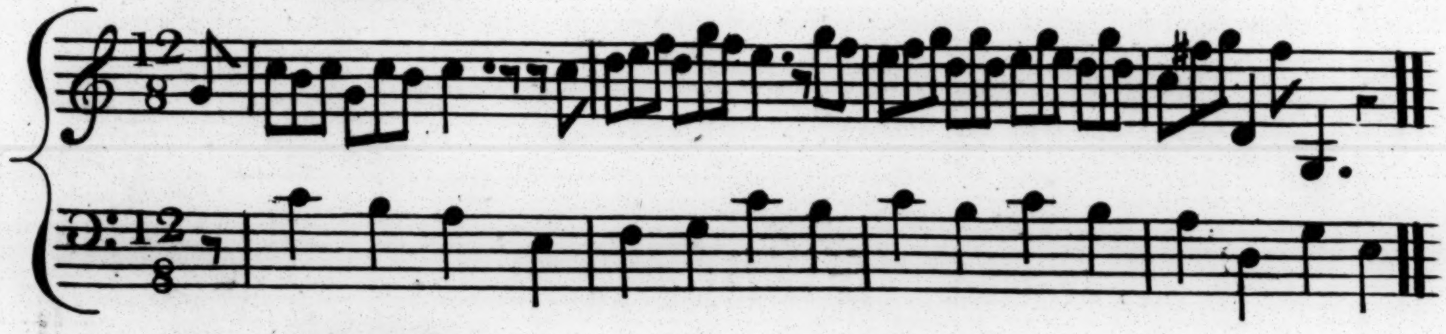
Ex. CXXII.



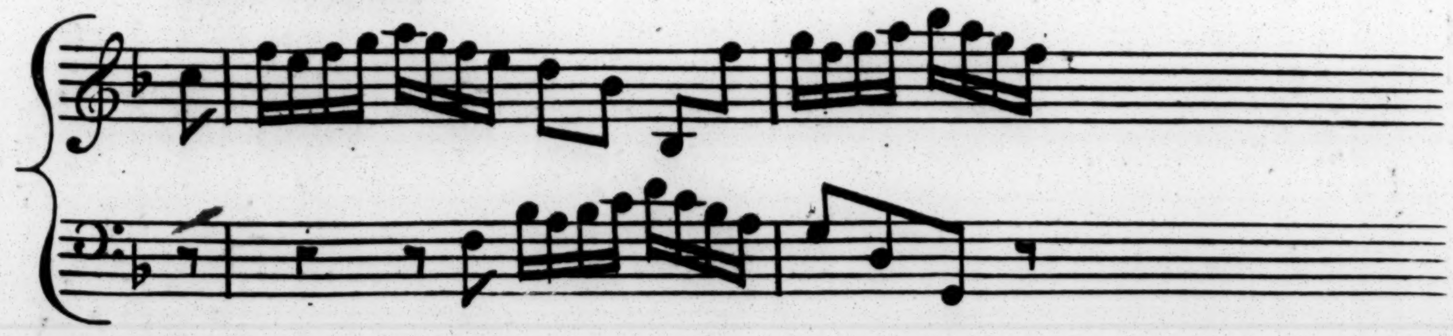
Ex. CXXIII.



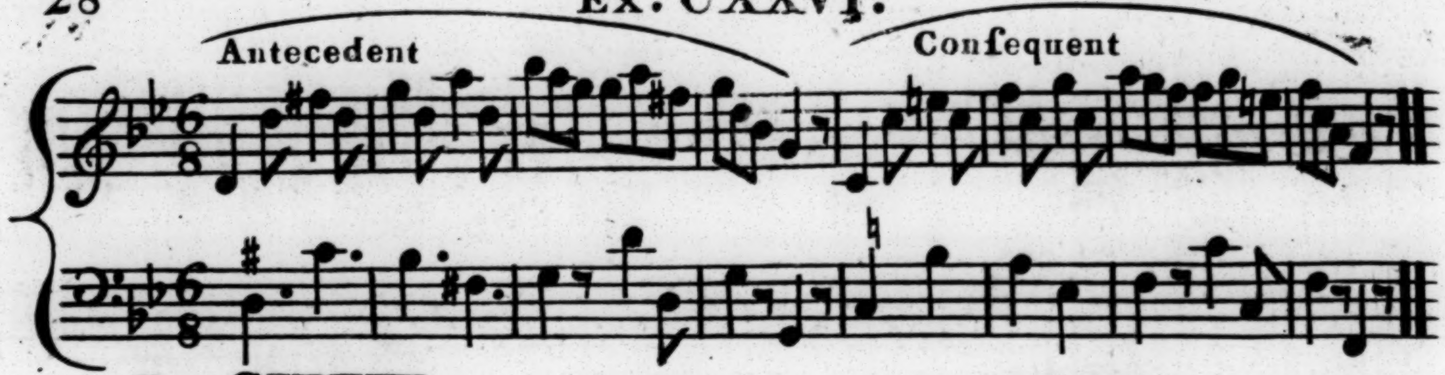
Ex. CXXIV.



Ex. CXXV.

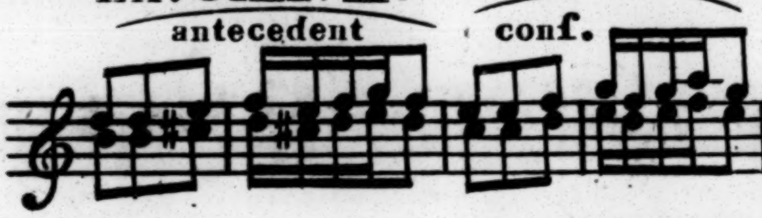


Ex. CXXVI.



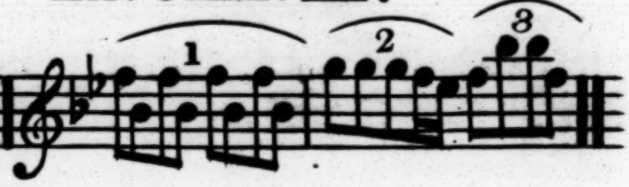
Rosalia

Ex. CXXVII.

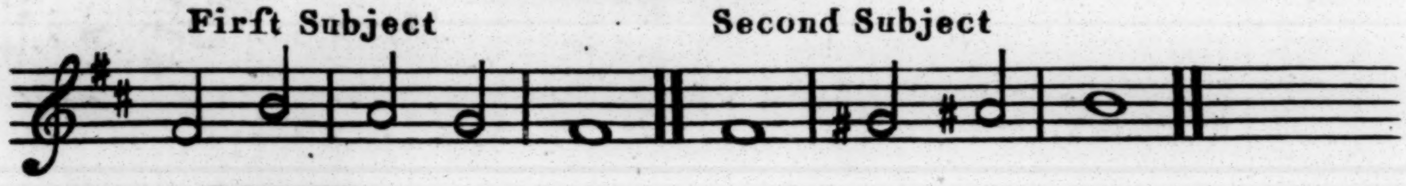


Do

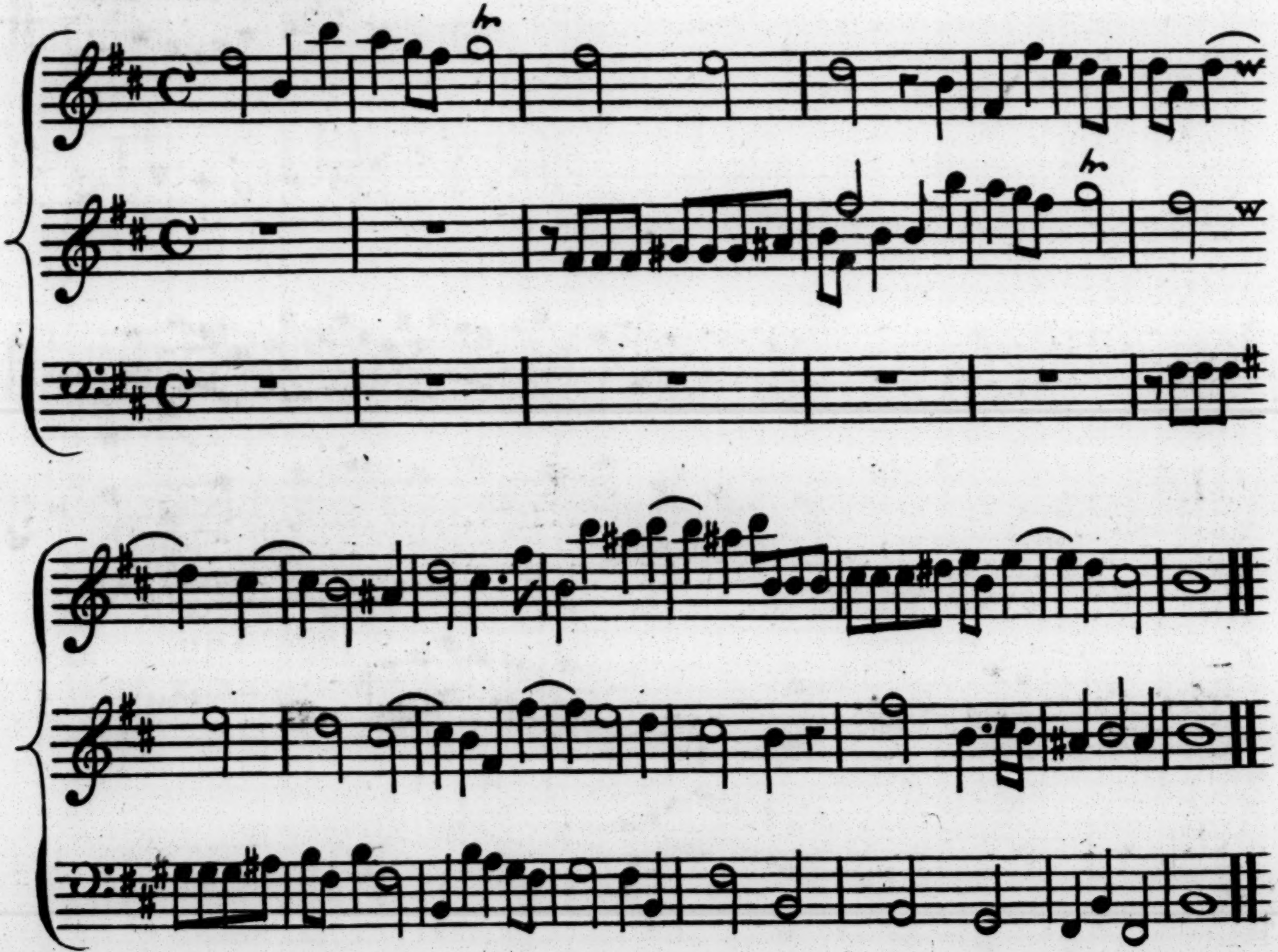
Ex. CXXVIII.



Ex. CXXIX.



Ex. CXXX.



caſes, the Conſequent agrees with the Antecedent, not only in Air and Meaſure, but follows a ſimilar courſe of modulation in another Key; which always has an agreeable effect: as in Examples CXXVI and CXXVII.

From this principle of an agreeement between the Antecedent and Conſequent, ariſes the *Fugue*; which is the moſt learned ſpecies of Muſic, and ſtrikes the memory and judgment with its proportion and ſymmetry, while it amuſes the fancy with Air, and fills the Ear with harmony. But as Rhymes can give no pleaſure to the Ears which are ignorant of the language in which the Poetry is written; ſo the Fugue ſeldom pleaſes much, till there is a competent knowledge of the language of Muſic. But the eſteem in which this Species of Compoſition has been held by the greateſt Compoſers, appears from the pains they have beſtowed in working up ſome of their Fugues to the higheſt degree of perfection. The grand Choruses, which will immortalize the name of *Handel*, are chiefly of this Claſs. A Chorus of mere Counterpoint, in which there is nothing of this contrivance, is flat and inanimate, when compared with the ſenſe and variety of a reſponſive movement. The thirteen Italian *Duetts* of *Handel*, which are thought to be as airy and as highly finiſhed as any of his works, have not any one Strain, in which the voices do not either purſue the ſame ſingle ſubject properly diverſified, or take two different ſubjects and interchange them, ſo as to keep up to the form of a Dialogue; which from the Idea and Nature of it, obliges us to ſpeak upon the ſame ſubject in all the parts, and attend to the matter of the Diſcourſe.

Theſe few obſervations may be ſufficient to open the Eyes of a Learner to examine the Meaſure of Air, and ſee how it has been treated by different Maſters both in vocal and inſtrumental Muſic; in doing which, he muſt be guided by the Reſts and Cadences, which divide the Bars into groups, and diſcover the Diſpoſition and Meaſure intended by the Compoſer. *Handel* and *Corelli* are diſtinct in their Ideas, and clear in the deſign of their accents and meaſures; *Geminiani* is rather more obſcure and irregular. His fancy was various and elegant, his expreſſion as a Compoſer extremely pathetic, and he had a great practical knowledge of Harmony; but he ſeems to have wanted an arithmetical Head—As for *Haydn* and *Boccherini*, who merit a firſt place among the Moderns for *invention*, they are ſometimes ſo deſultory

and

and unaccountable in their way of treating a Subject, that they may be reckoned among the wild warblers of the wood: And they ſeem to differ from ſome pieces of *Handel*, as the Talk and the Laughter of the Tea-table (where, perhaps, neither Wit nor Invention are wanting) differs from the Oratory of the Bar and the Pulpit,

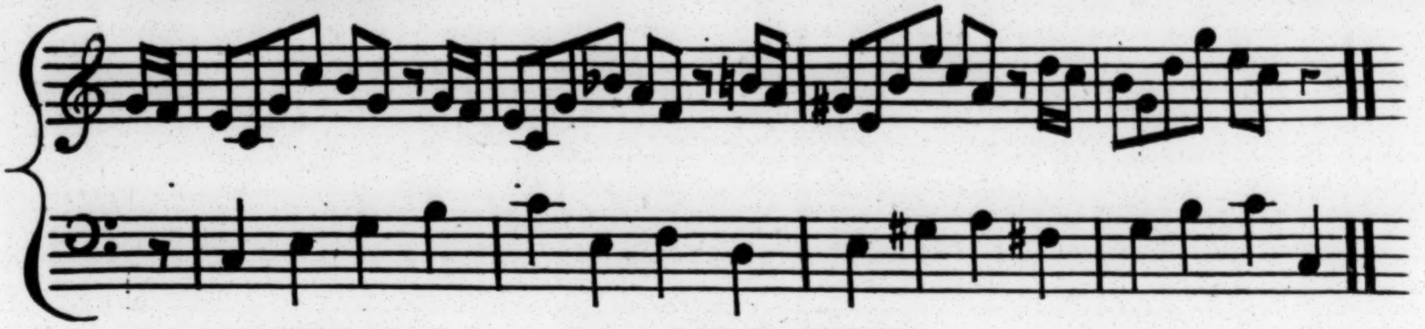
As ſameneſs and repetition are diſguſting in every kind of compoſition, they are avoided in Muſic by certain Methods of diverſifying the original Air without departing from the ſenſe of it.

If the Subject is of a proper length, it may be broken into parts, each of which may be taken up and purſued in its turn at the fancy of the Compoſer. Of this an example may be ſeen in the Fugue of the Overture in *Otho*, one of the moſt finiſhed and perfect of *Handel's* inſtrumental pieces. See Example CXXVIII. Out of theſe two Bars of his Subject the Air of the whole piece is produced. The part No. 2 is put into the Solos of the Hautboys; and the accompaniments of the *Taſto Solo*, toward the Concluſion, is from No. 3; and in the courſe of the movement, all the three parts of the Air are taken up in different keys, ſometimes together, ſometimes ſeparately, as the fancy of the Author directed: but in the ſmall ſpecimen which I have here ſet down we have the ſubſtance and character of the whole piece.

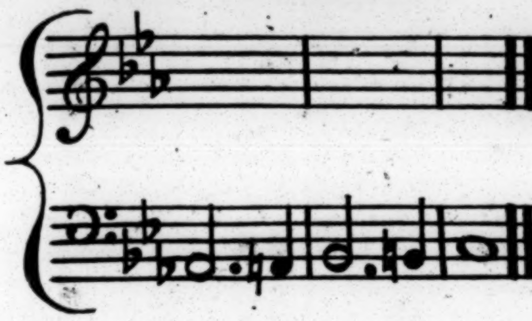
Sometimes two different Subjects are propoſed in an upper and under Part, and interchanged by ſetting the under part uppermoſt, and *vice verſâ*; as in the inimitable Fugue in the 4th Sonata of *Corelli's* third Set; which carries a double Subject throughout, and may ſerve as a pattern for all contrivances of that ſort. The Melody of the whole is extremely ſimple, being confined chiefly to four notes deſcending to a half-cloſe in the firſt ſubject; and to the ſame four notes, aſcending by *different intervals*, according to the licence allowable in the minor key, in the under-ſubject. See Examp. CXXIX. Theſe notes contain the ſimple matter of the two ſubjects. When adorned with melody and expreſſion, and ſet together in Harmony, they make a very different figure; of which, for brevity, I have put together the ſpecimen in Ex. CXXX.

Air is farther diverſified, by taking the meaſure of it, and applying it to a different order of ſemitones, and by transferring it from a major to a minor key, or from a minor to a major key; as in Ex. CXXXI.

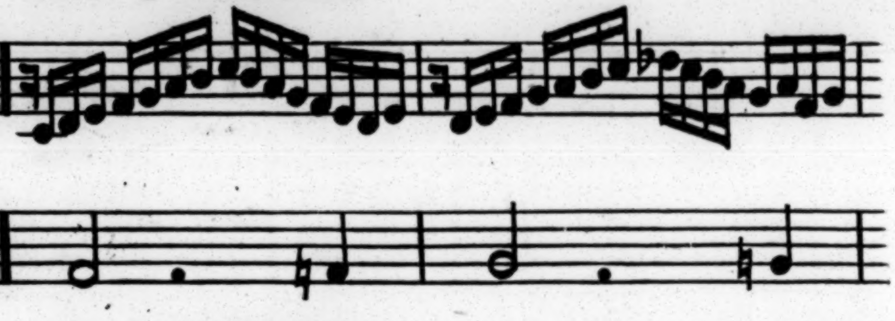
Ex. CXXXI.



Ex. CXXXII.

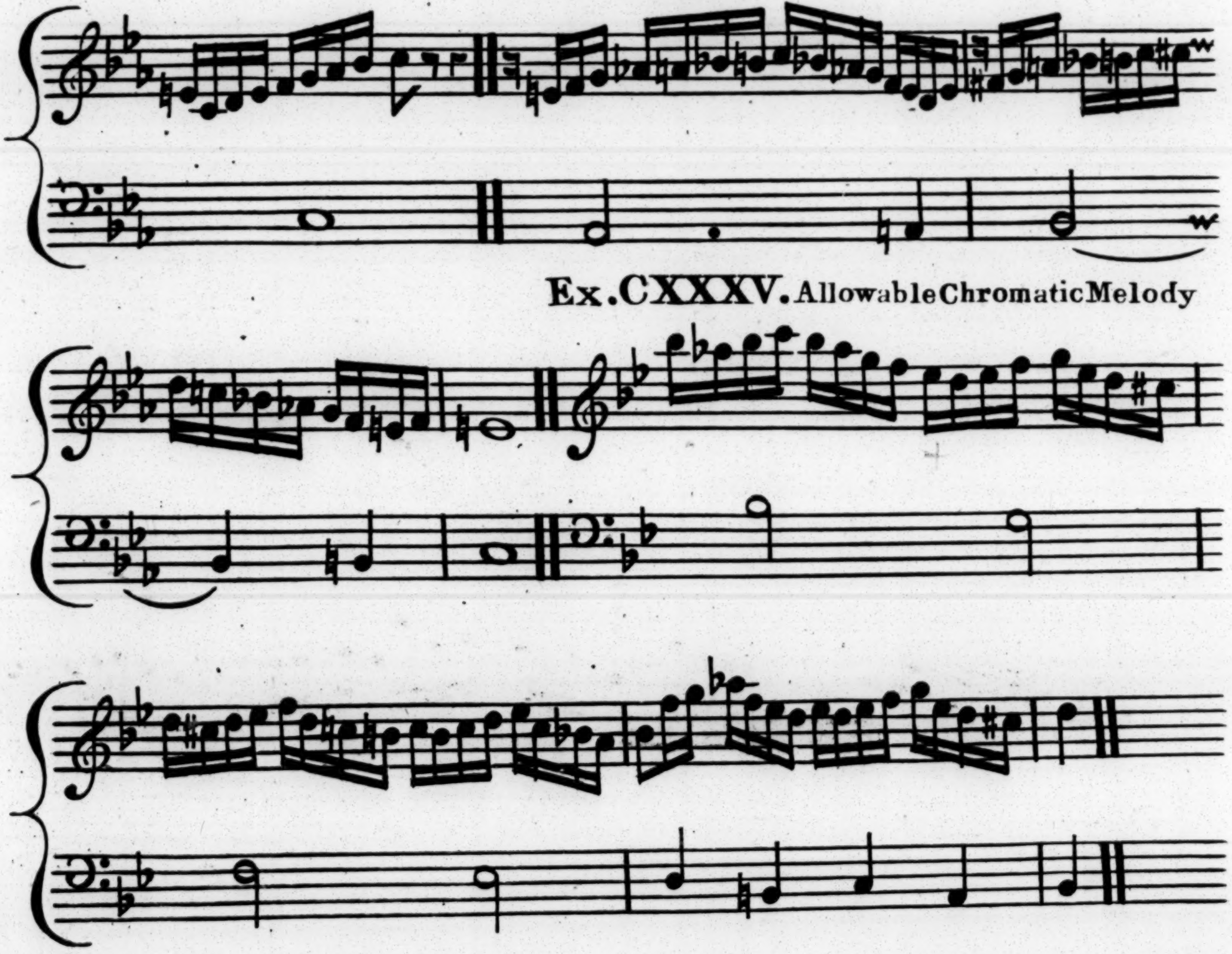


Ex. CXXXIII.

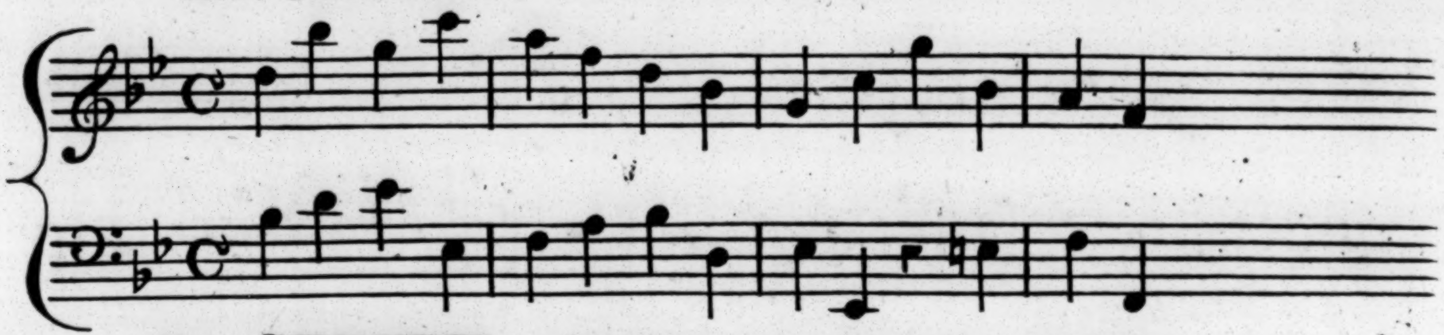


Ex. CXXXIV.

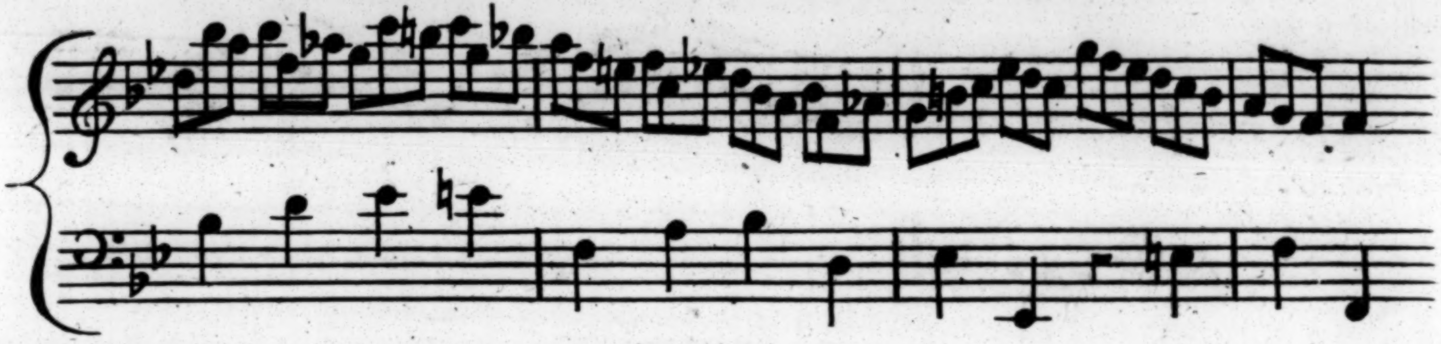
Ex. CXXXV. Allowable Chromatic Melody



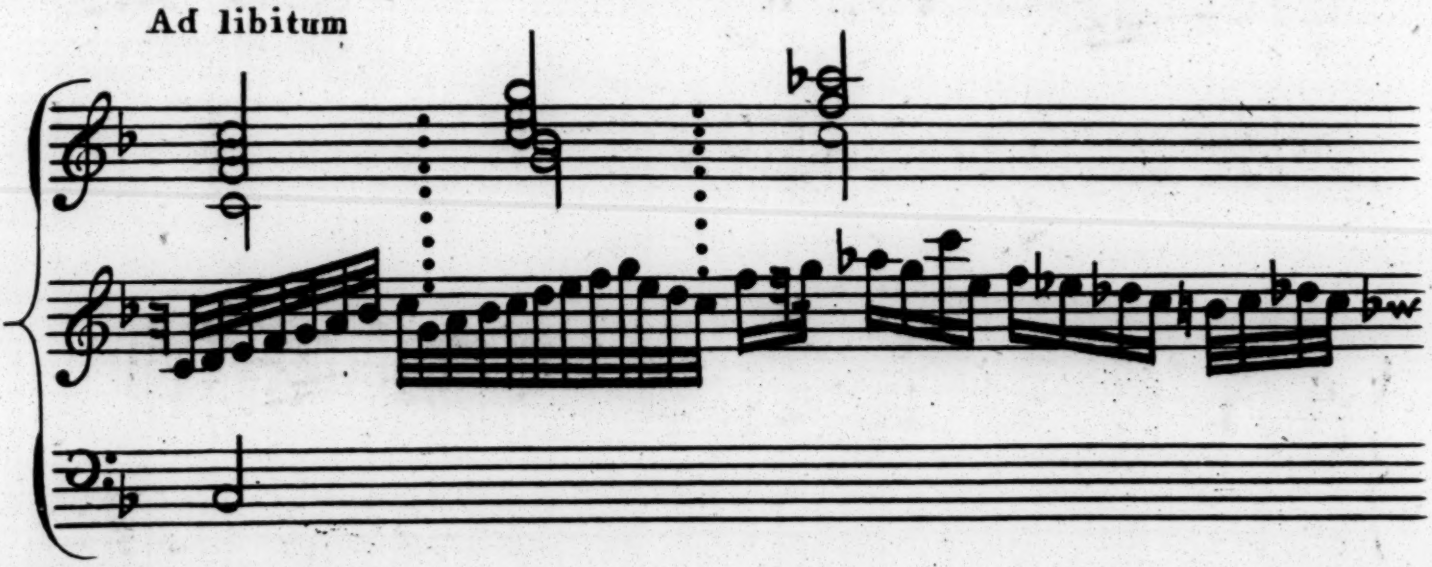
Ex. CXXXVI. The Plain Notes

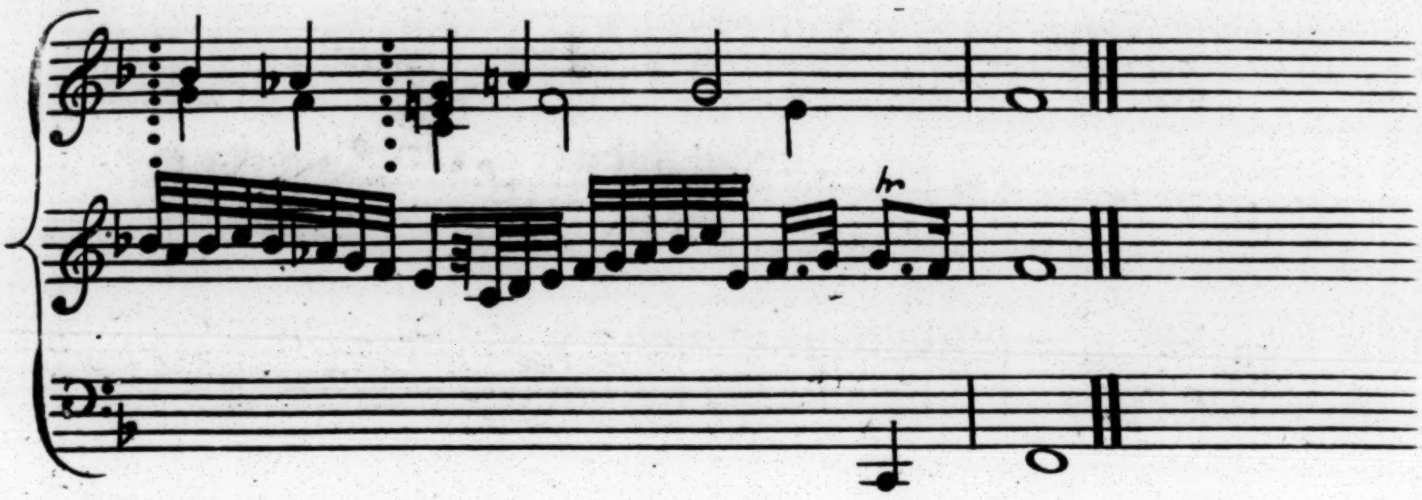


Ex. CXXXVII. The ſame with Chromatic Melody



In the Cadence **Ad libitum** of Example LXXXVI, in the Key of F major, Chromatic Semitones were purpoſely avoided: they are here admitted into the ſame Cadence according to the reſtriction of the two former Examples; & an upper Stave is added, containing the Chords of the Thorough Baſs on which the Melody of the Cadence is formed.

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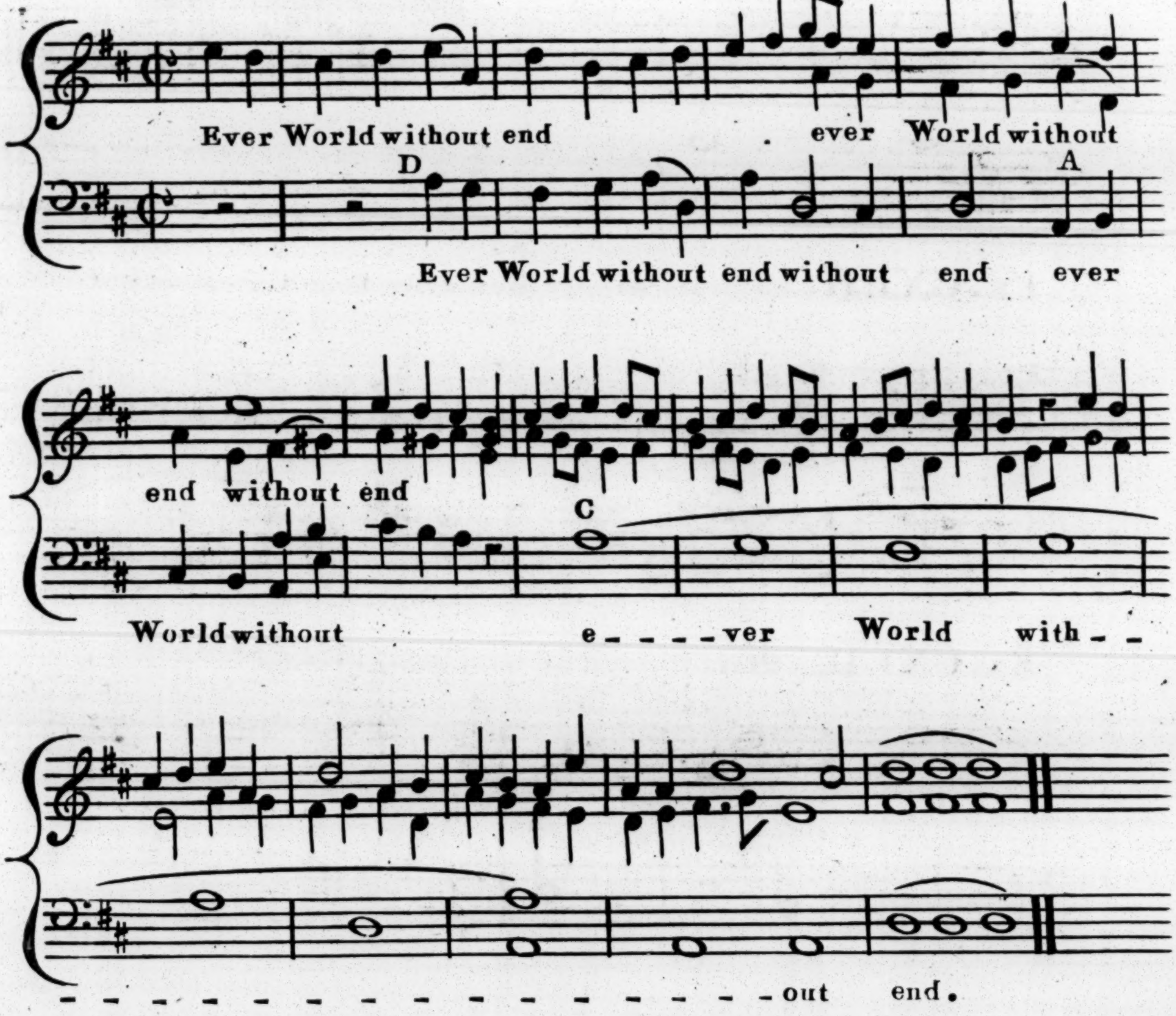
Ex. CXXXVIII.


Ever World without end . ever World without
D
A
Ever World without end without end ever
end without end
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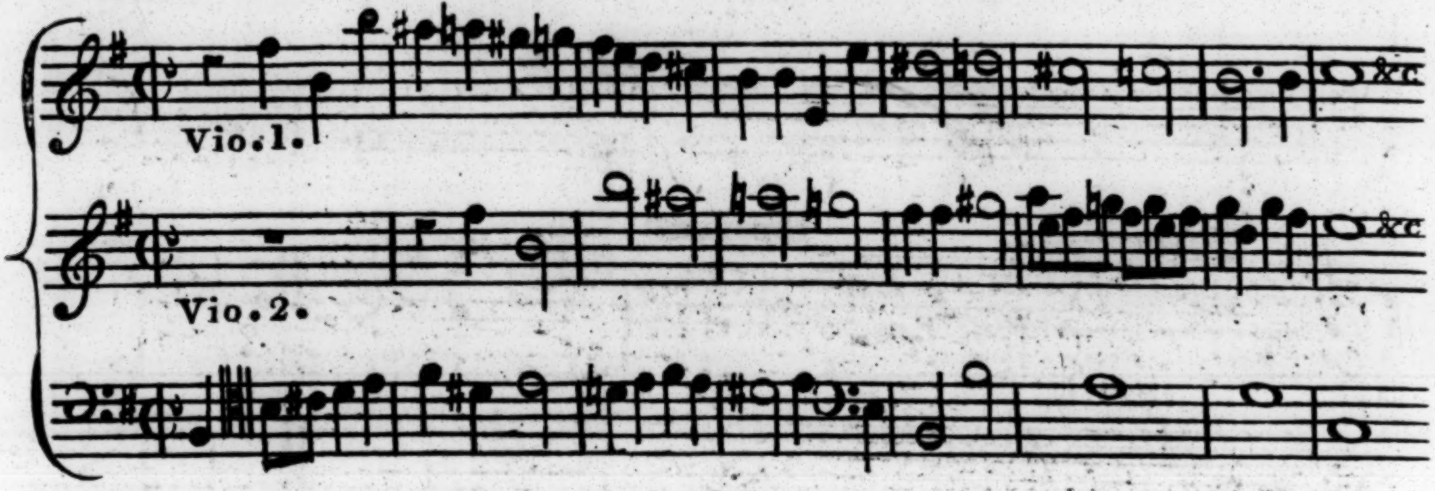
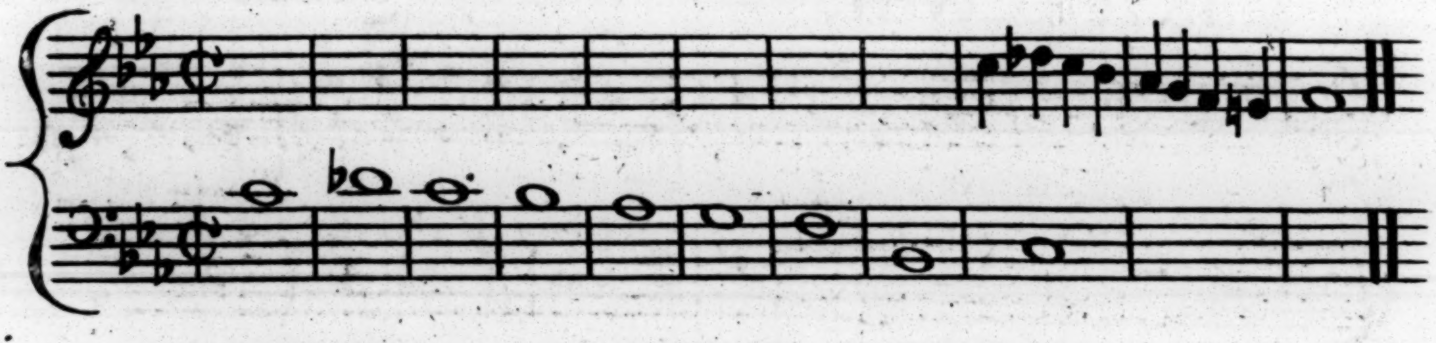
World without e - - - - ver World with - -
- - - - - - - - - - - - - - - - out end.

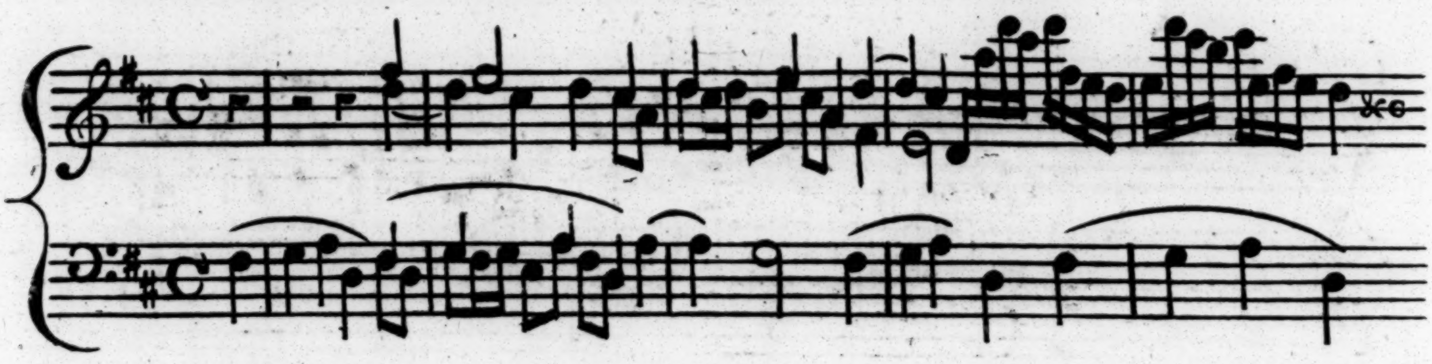
Ex. CXL. Of an augmentated Subject from Geminiani.



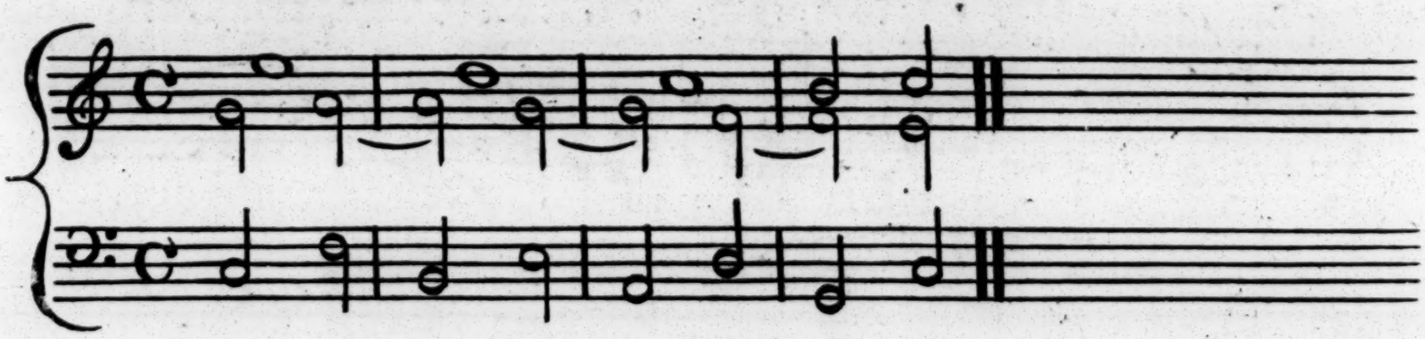
Ex. CXLI. Diminution from Pergoleſi.



Ex. CXLII. Example of Diviſion from Corelli.

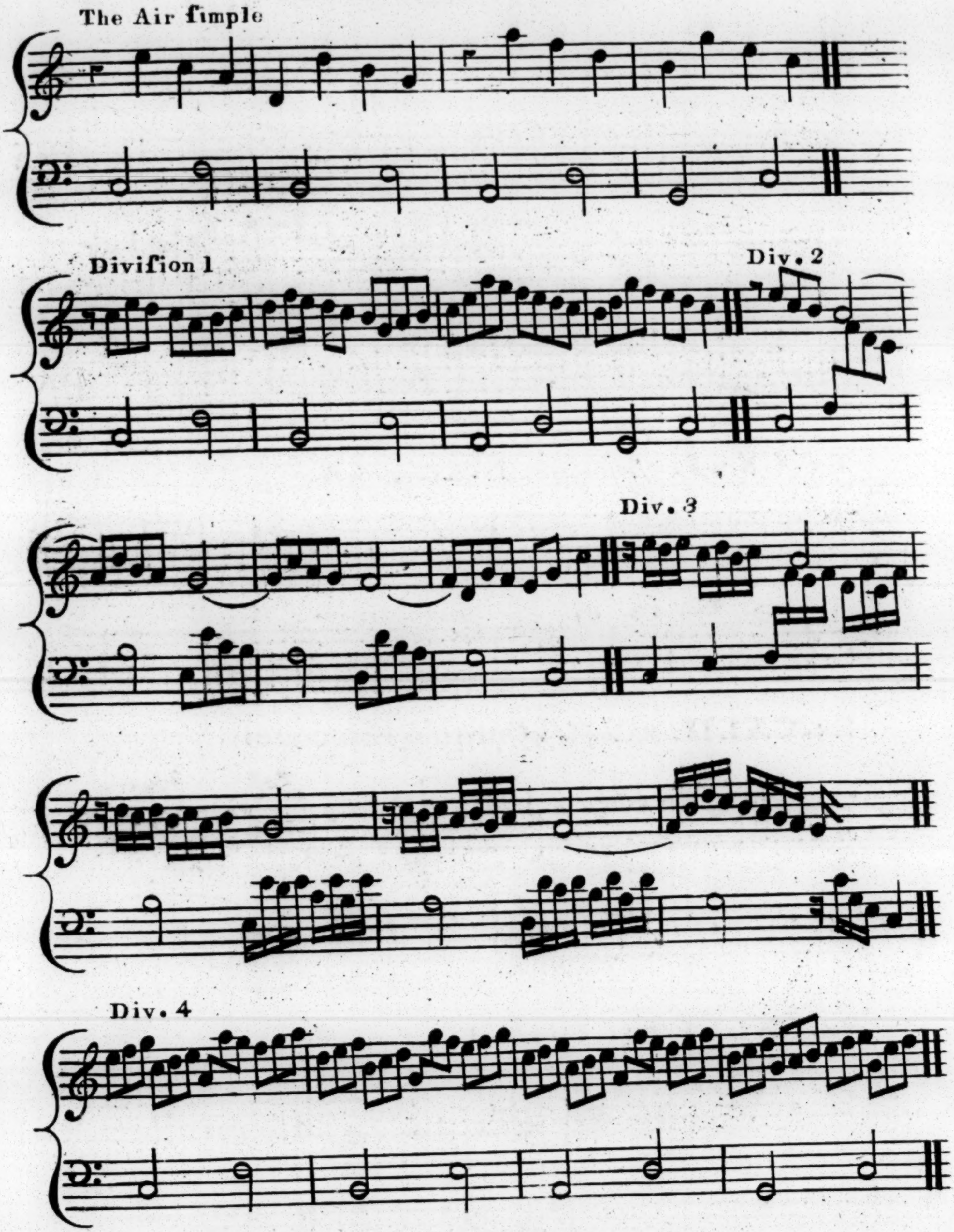


Ex. CXLIII. Plain Chords of the firſt Period.



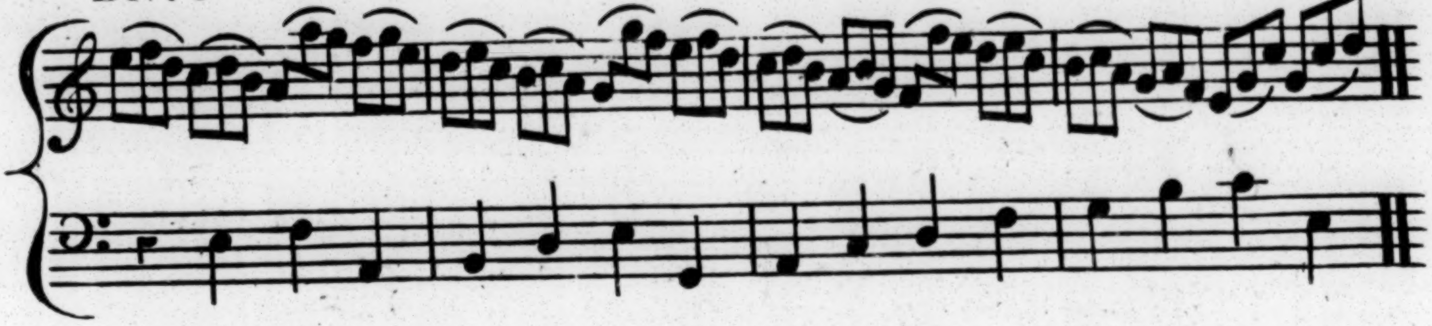
Page 50

Ex.CXLIII continued

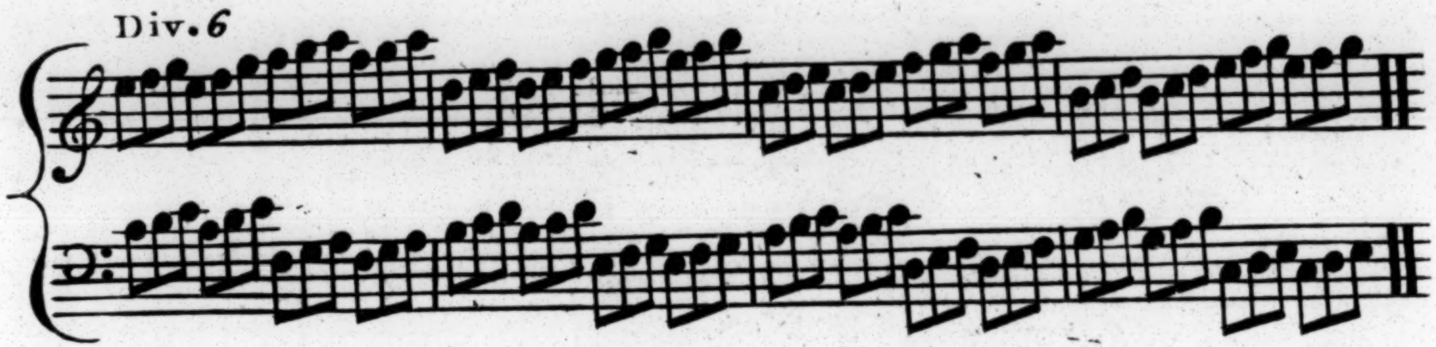


a Canto from Handel.

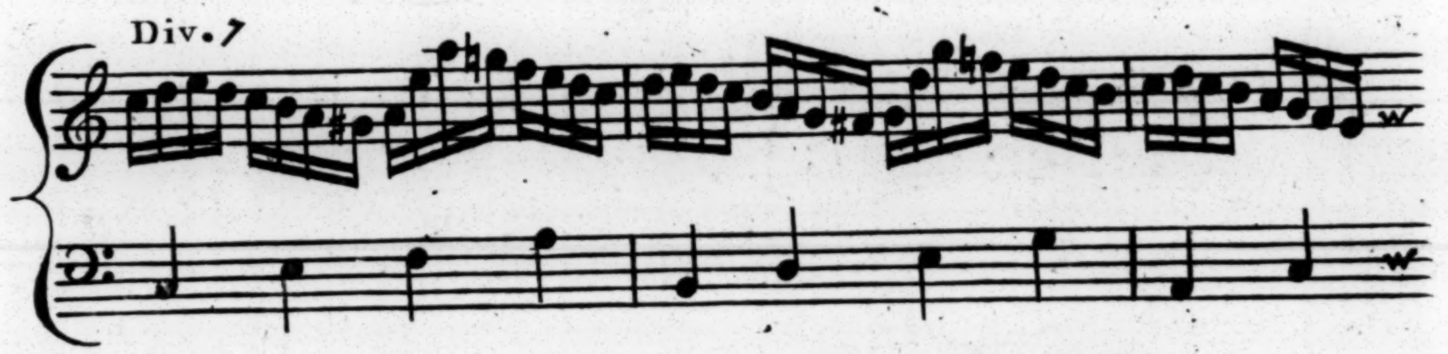
Div. 5



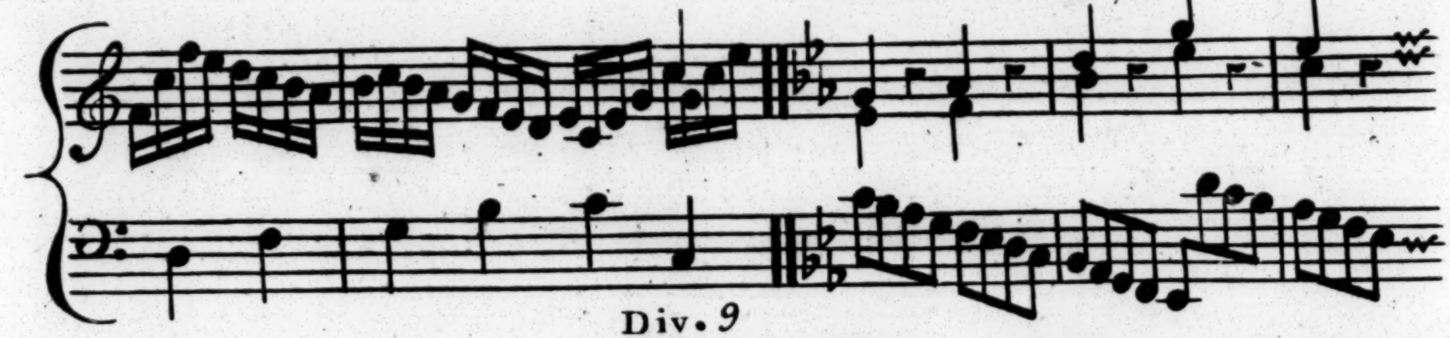
Div. 6



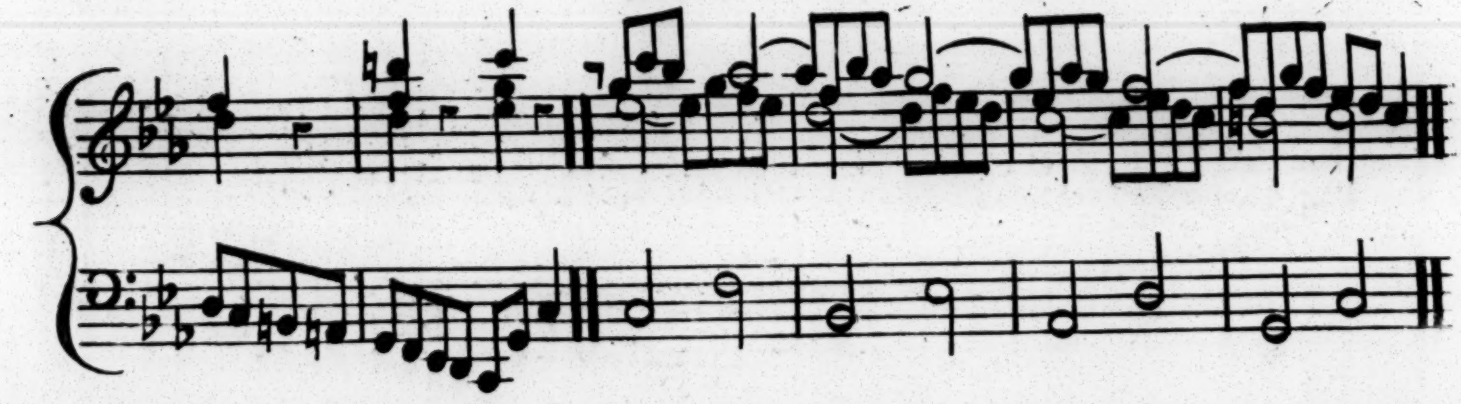
Div. 7



Div. 8, Minor Key



Div. 9



If Chromatic Melody is ſubſtituted for variety inſtead of diatonic, no unmeaning ſucceſſion of half notes ſhould be introduced, for the ſtrangeneſs of the noiſe; but the accidental Semitones ſhould be rendered pertinent to the Harmony, by falling at proper places into the Diatonic Notes. If on the Notes of the Baſs Ex. CXXXII we compoſe a Melody of quicker notes in the treble, I reckon CXXXIII good, CXXXIV not allowable, though often practiſed. In ſuch forced melody as this the Ear can find no muſic; though the vanity of a performer may admit and plead for ſuch graceleſs ornaments, becauſe they are difficult in the execution. The reaſon of the thing requires in general, that when we touch an accidental half note *above* in *aſcending*, we ſhould leave it and come down*: when we touch it below, we ſhould come up again; for thus the melody glides on without offence; but to neglect this rule is to commit Solæciſms or Barbariſms in Muſic, of which the Ear is an infallible judge againſt all the authority of corrupt cuſtom: I explain this ſafe way of introducing Semitones by Ex. CXXXV. The paſſage from *Corelli*; Example LI, contains Chromatic Melody conducted on this principle; which therefore glides on without any offence to the Ear. To object, that ſuch reaſonable reſtrictions as theſe are obſolete, and that we have now got above them all, though they are founded in nature; is to ſuppoſe, that the ſenſe of man, as it was in *Corelli's* days, may turn into nonſenſe, and be the better for it.

I ſhall add another example of Chromatic Melody from a Modern Maſter, which being conducted according to this rule of leaving the ſemitone, inſtead of puſhing it farther, is unexceptionable, and muſt be agreeable to every ear. See Examples CXXXVI, CXXXVII from *Eichner's* 3d Sonata for the Harpſichord.

Another way of diverſifying an Air or Subject without departing from the ſenſe of it, is to retain the Notes of the Melody, and the order of them, while the value or Time of them is changed; and this either by *Augmentation* or *Diminution*. Theſe expedients are frequently applied in ſome fine pieces, where an unlearned reader of the Muſic in ſcore would neither obſerve nor ſuſpect the art of the Compoſer. Of a ſubject ſo augmented there is a great example in a Chorus of *Purcell's Te Deum*; where the augmented Subject is in the ratio of 4 to 1, compared with the Notes of the Leader. I have given this Chorus on two Staves in Example CXXXVIII. The original Subject is contained in the ſeven firſt Crotchets of the Baſs: and the very ſame notes are afterwards augmented into ſeven Semibreves, to which the ſame words are accommodated; except in a very ſmall variation neceſſary to the forming of the Cloſe. There is another device here to be obſerved; a ſecondary ſubject is formed out of the firſt, by *aſcending* from the ſame note at which the original ſubject begins to *deſcend*, and reverſing the order of the melody. I have marked the firſt Subject with the Letter D, and the ſecond Subject with A, and the beginning of the augmented Subject with C. In Ex. CXL I add another of the ſame ſort in inſtrumental Muſic from Con. 3. Op. 3. *Geminiani*, where the ſecond Part takes up the Air of the firſt in notes of double the length. This is not from the beginning of the Movement; but I have ſelected ſome bars in the latter half of it, within the compaſs of which, more buſineſs is done than in any other part; for here the Baſs alſo takes up the augmented Subject, though without following it ſo cloſely as the ſecond treble does. A learned Muſical Friend, whoſe imagination furniſhes him with very juſt and lively ideas, obſerved upon this paſſage of *Geminiani*, that in the end of the ſecond Bar and beginning of the third, where the augmented Subject in the ſecond fiddle changes the accent, it ſeems as if the part were ſuddenly taken lame with a paralytic ſtroke, and, miſſing its ſtep, hobbled on irregularly after the firſt ſubject; though the Muſic in all the parts taken together is undoubtedly very fine.

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* This rule is not to be applied to Chromatic Harmony but only to Chromatic Melody.

Diminution is contrary to Augmentation. The Subject is firſt laid down in long notes, and then repeated in ſhorter. Of the many examples that may be found by thoſe who ſearch into Muſical Authors of the beſt repute with this view, I ſhall produce one from the *Amen* in the *Stabat Mater* of *Pergoleſi*; but to avoid a long example in Score, I ſhall only ſhew the ſingle parts, and refer the Reader to the piece itſelf; where he will ſee what variety of Air and Harmony the Author has produced out of the ſimple notes of Example CXLI. *Pergoleſi* certainly deſerves to be ſpoken of as a Compoſer of great Genius and Learning, and I refer to him without ſcruple as ſuch: but I muſt confeſs that ſome movements in his *Stabat Mater* diſguſted me from the very firſt, and do ſo ſtill, with a mixture of modern Italian levity, and an affectation of ſecular Air, which carries us too far out of a ſacred ſubject, and ought not to be admitted in the Eccleſiaſtical Style, as being proper only to the Theatre. His twelve Sonatas (though but little known) are excellently rich in Harmony; and I know of none that are better accommodated to the Improvement of a Practitioner in Thorough-Baſs.

But the moſt natural Fund of variety, for promoting the Air of a compoſition, is the Art of dividing upon its Harmony, or running a courſe of quicker notes upon the ground of the ſubject: an art of ſo much conſequence to Muſic, that it was formerly conſidered and treated as a Branch by itſelf.* *Corelli*, in his firſt double-ſtopt Solo, takes four plain notes for his Subject, which are improved into quick, and thence into very quick Air, as the Movement advances. See Example CXLII.

On the plain Chords of the firſt Harmonic Period No. LXVI I ſhall lay down as eaſy an Air as poſſible, and endeavour to ſhew by a few examples, which might be multiplied without end, how its diviſions, either in the upper or the lower part, may be formed upon the notes of the Harmony. And here let it be obſerved as a general rule, that whatever ornaments are thrown in upon *Adagios* and other ſlow movements, they muſt all be built upon the notes of the Thorough-Baſs; without which they will have no ſenſe. It is eaſy to form runnings of ſmall notes, which have little relation to the Harmony; and to inſert half notes, not reducible to any particular Key; but propriety of embelliſhment can ariſe only from a knowledge of the Theory of Muſic. As it has been the cuſtom of late years for Maſters to write down the ornaments with which they would have their compoſitions played; many good examples might be ſelected to illuſtrate what is here ſaid: But as *Handel* himſelf did this occaſionally, I ſhall refer to the *Adagio* at the beginning of the *Suite Seconde* of his Harpſichord Leſſons, which has the Graces with which he himſelf played it; and moſt excellent they are in their kind. *Campioni* in the *Adagio* of the 3^d^ Sonata of his III^d^ Opera has ſet down his own ornaments: and if to theſe two we add the Leſſon of *Scarlatti* in G with a flat

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* *Simpſon's Diviſion-Viol*, a ſcarce and curious Tract in Latin and Engliſh, is wholly employed on this Art of *Dividing*.

Third, at p. 27. Vol. 1. *Cooke's* Edit: it will be found that this Leſſon, very good in its kind, conſiſts of little more than the Thorough-Baſs put into motion, either in the right hand or the left. This principle I have endeavoured to illuſtrate in the plaineſt manner, by working upon the Chords of the firſt Period: See No. CXLIII.

There is a period of Harmony in univerſal Eſteem with Maſters antient and modern, and adopted by very diſtant Compoſers with very little difference. I ſhall ſhew whence it is derived, and exemplify the art of dividing upon it, by a paſſage from a modern Author.—See the firſt movement of *Eichner's* 3^{d} *Sonata*. CXLIV gives the plain Chords: CXLV the Inverſion of them; and CXLVI the Diviſion.

In the following examples CXLVII, CXLVIII from *Corelli* and *Tartini*, the Subject of the Air is firſt taken in the upper part and transferred to the Baſs, as a ground to diviſions in the Treble. I do not produce this latter as a ſtriking example of *Tartini's* elegance, but as a plain paſſage proper for my purpoſe. But if this work ſhould fall into the hands of any perſon not yet acquainted with his twelve *Solos* Op. 1., I can promiſe him *Tartini* will be found an Original in Air and Harmony, and often ſuperlative in both; but his *Solos* are difficult, and fit only for performers of the firſt ability and judgment. Paſſages might be collected in which two of the figures of Muſic are applied at the ſame time in the carrying on of a ſubject; as when Augmentation and Diviſion, which are conſiſtent with each other, are applied together. This is done by *Handel* in the Fugue of the Overture of *Pharamond*. The ſubject is firſt propoſed in two Crotchets; but in the middle of the piece theſe two Crotchets are lengthened into two Minims, and theſe Minims are divided into Semiquavers. See Ex. CXLIX.

Expreſſion in Muſic is a very extenſive Subject, which has been ſkilfully handled in an elegant Treatiſe by the late Mr. *Aviſon*, Organiſt of Newcaſtle, a pupil of *Geminiani*, who has left us ſome Concertos worthy to be ranked amongſt the works of the firſt Maſters. I muſt take a much ſhorter compaſs, and obſerve for the inſtruction of the young Student, that expreſſion is given to Muſical Compoſition on the ſame principles as to the literary compoſition of words and ſentences; that is, by a proper Emphaſis and proper ſtops: and the obſervation extends

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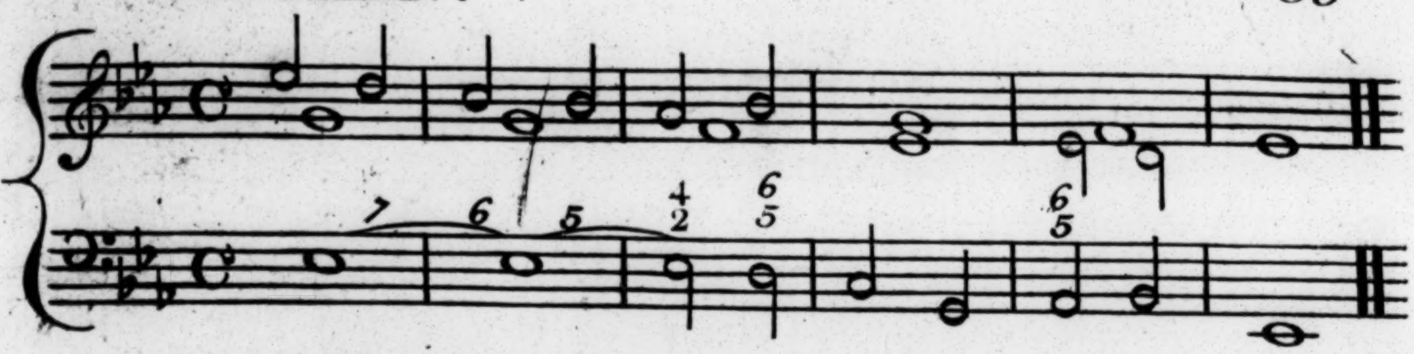
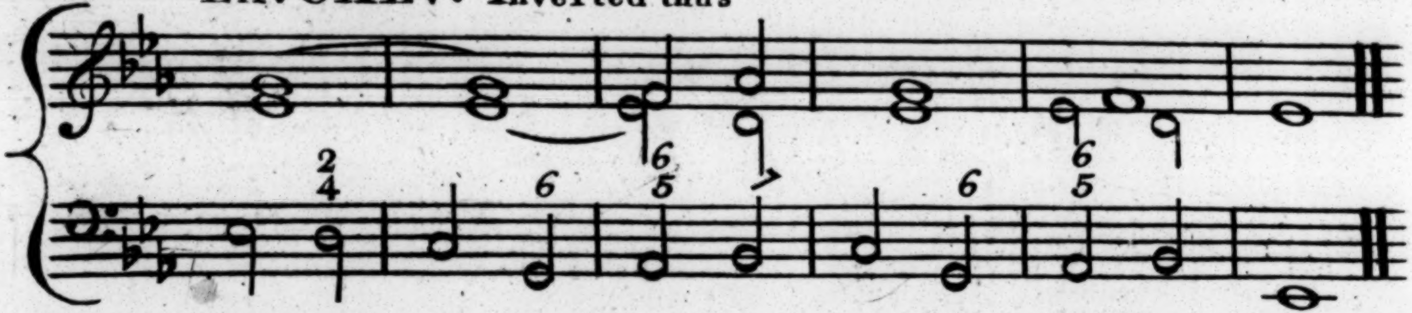
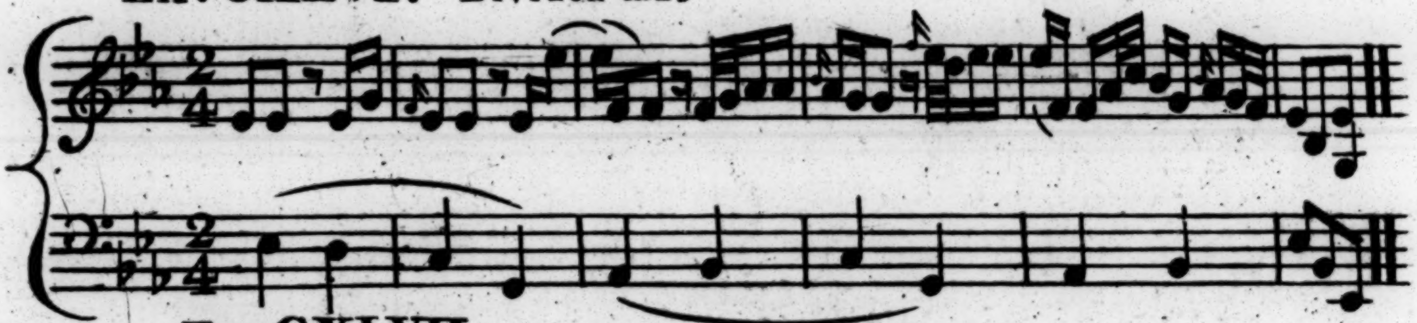
Page 54 **Ex. CXLIV.**



Ex. CXLV. Inverted thus

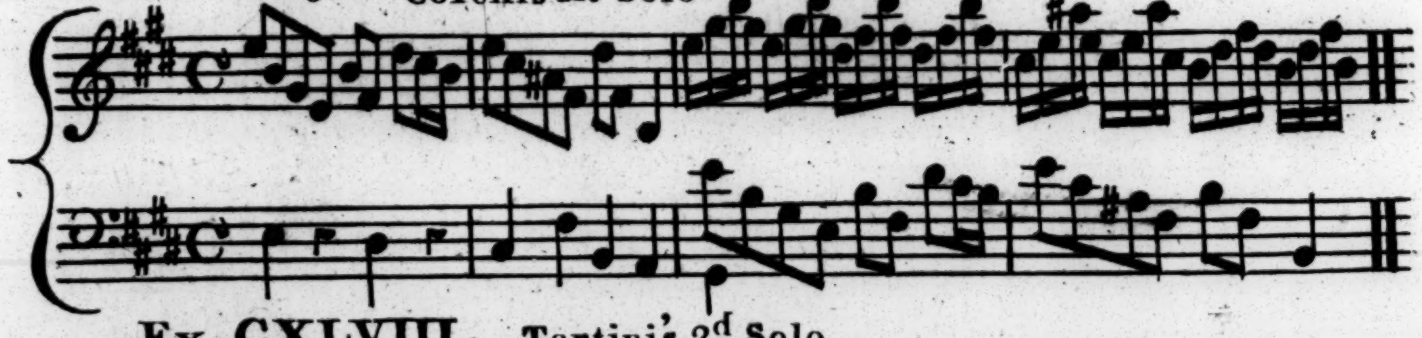


Ex. CXLVI. Divided thus



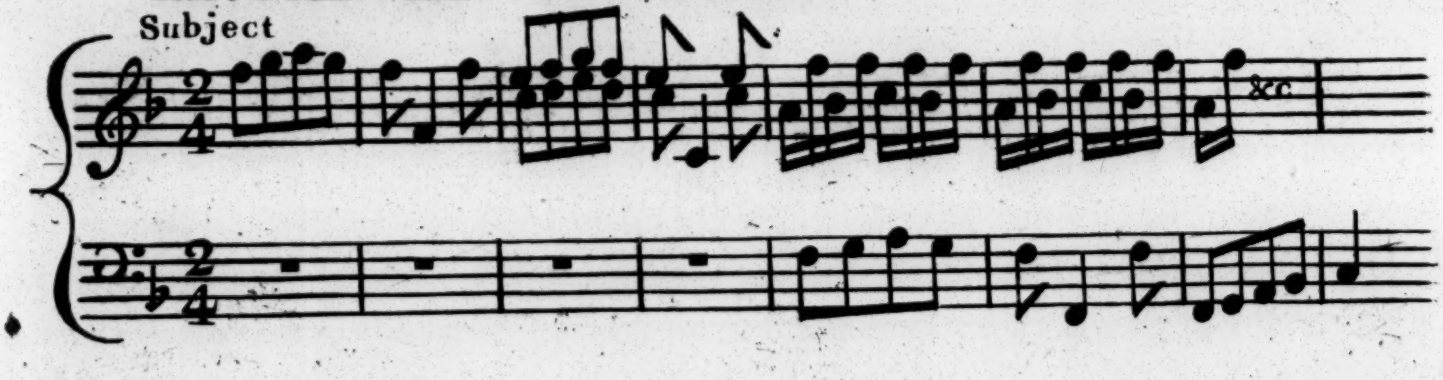
Ex. CXLVII.

Subject Corelli's 11th Solo Diviſions upon it

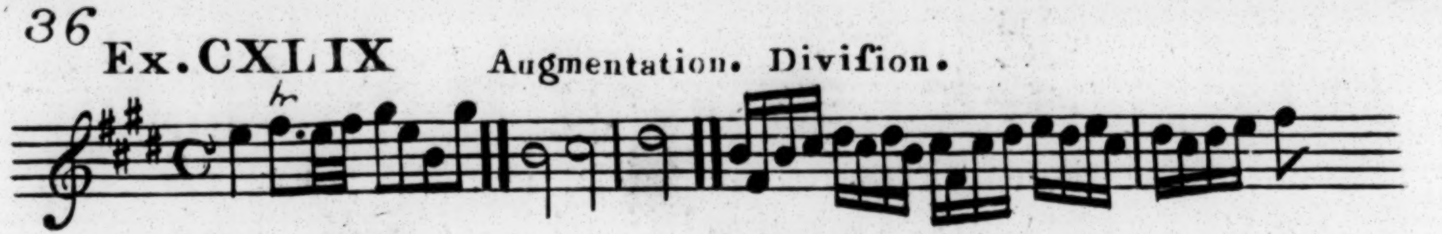


Ex. CXLVIII. Tartini's 2d Solo

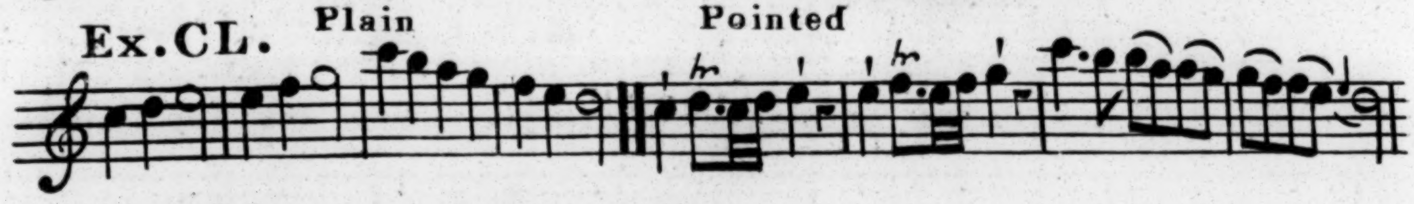
Subject



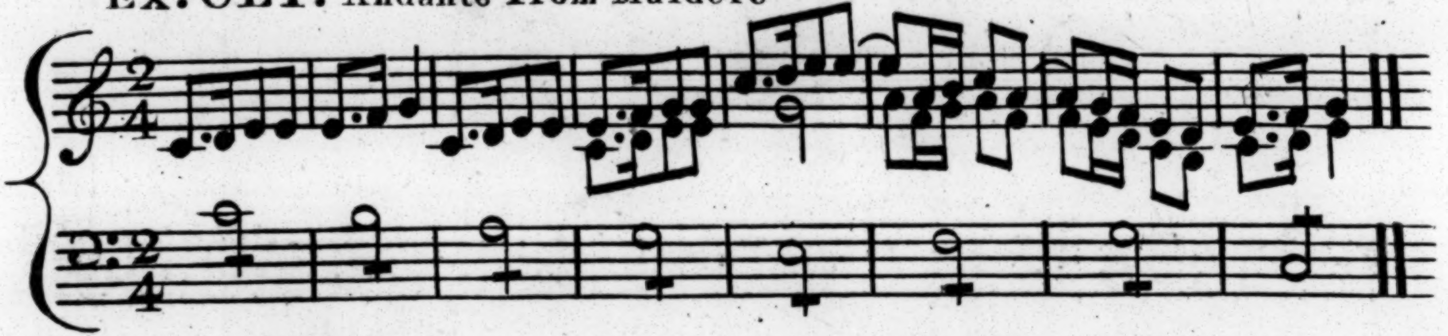
Ex.CXLIX



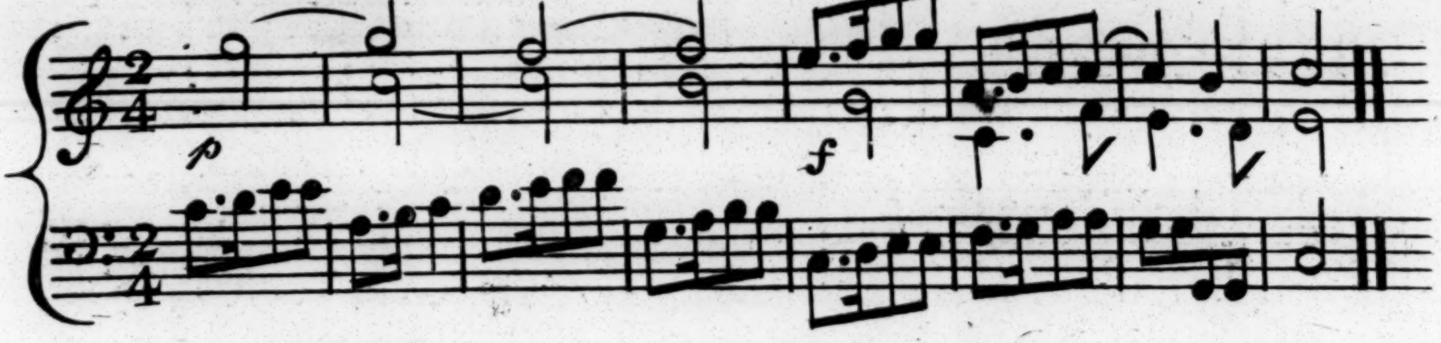
Ex.CL.



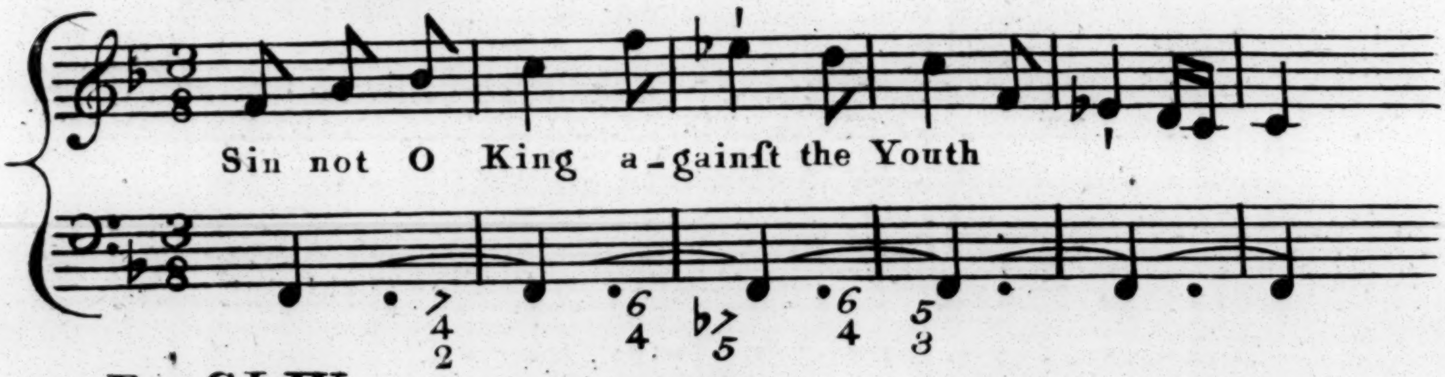
Ex.CLI. Andante from Maldere



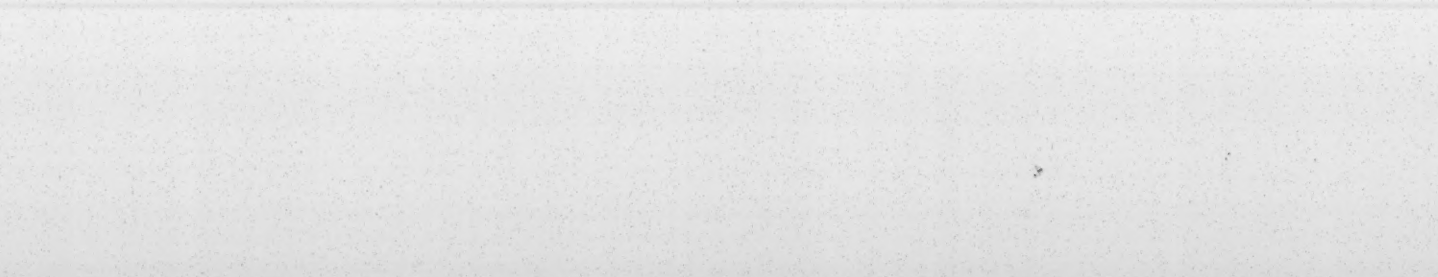
Ex.CLII.



Ex.CLIII.

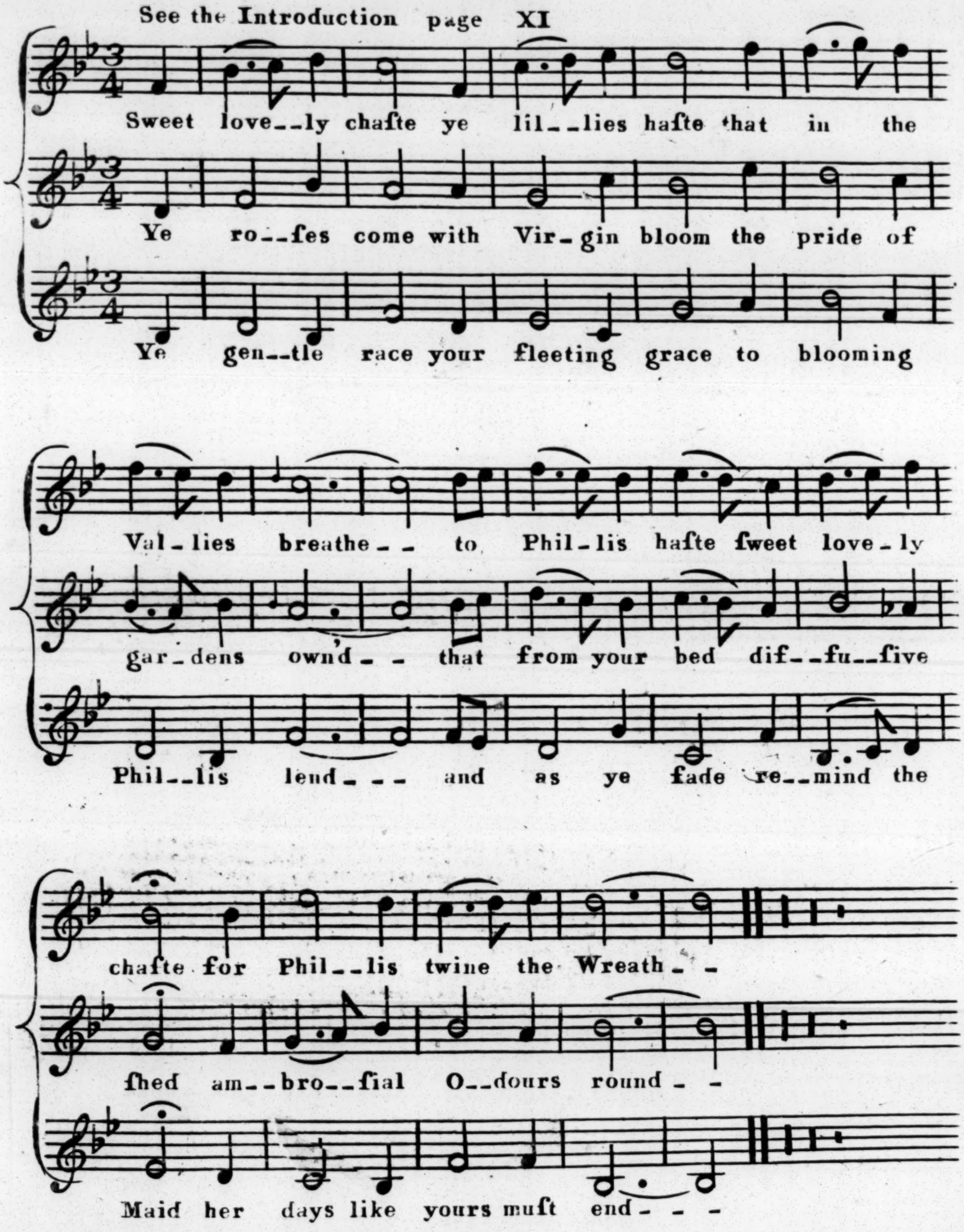


Ex.CLIV

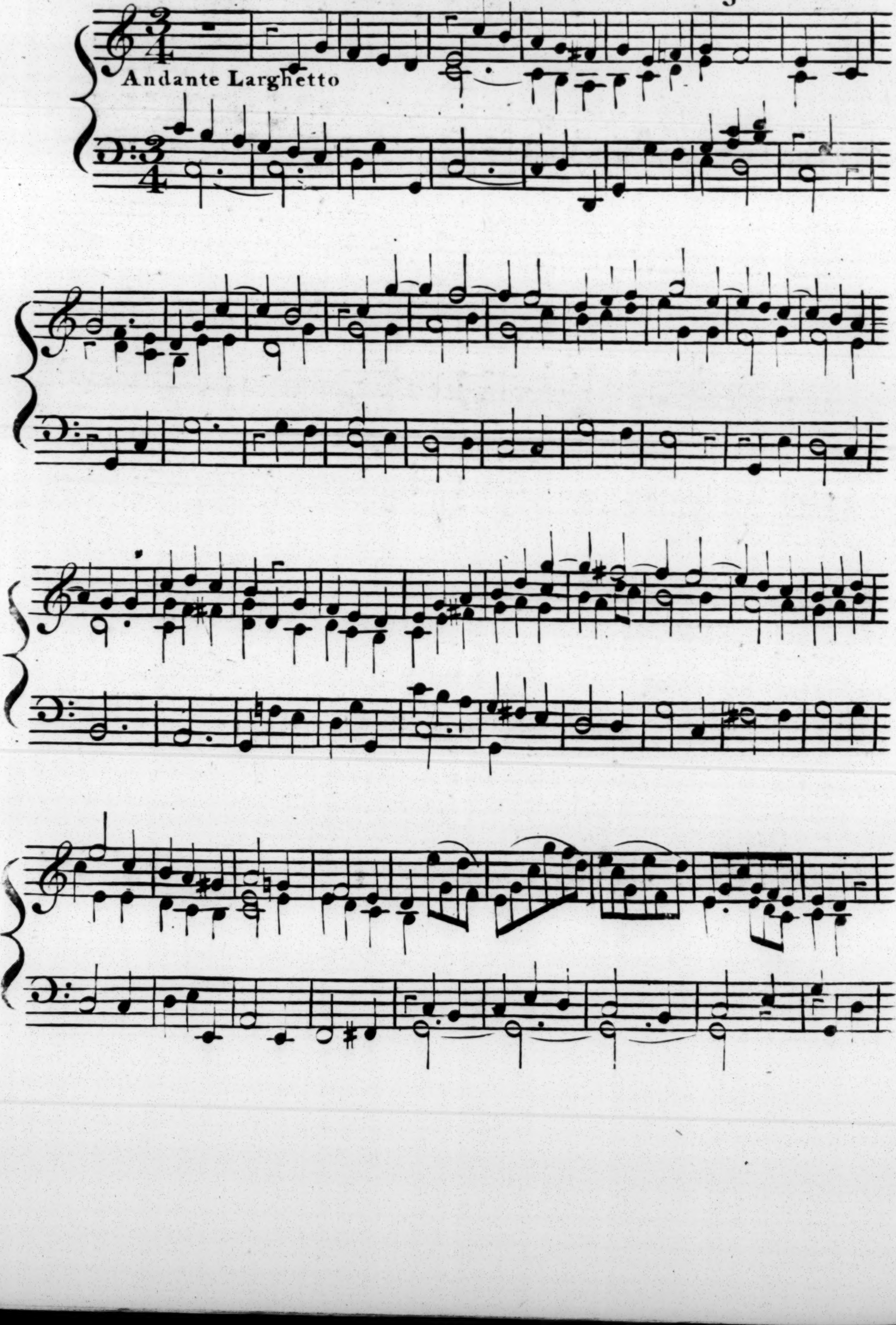


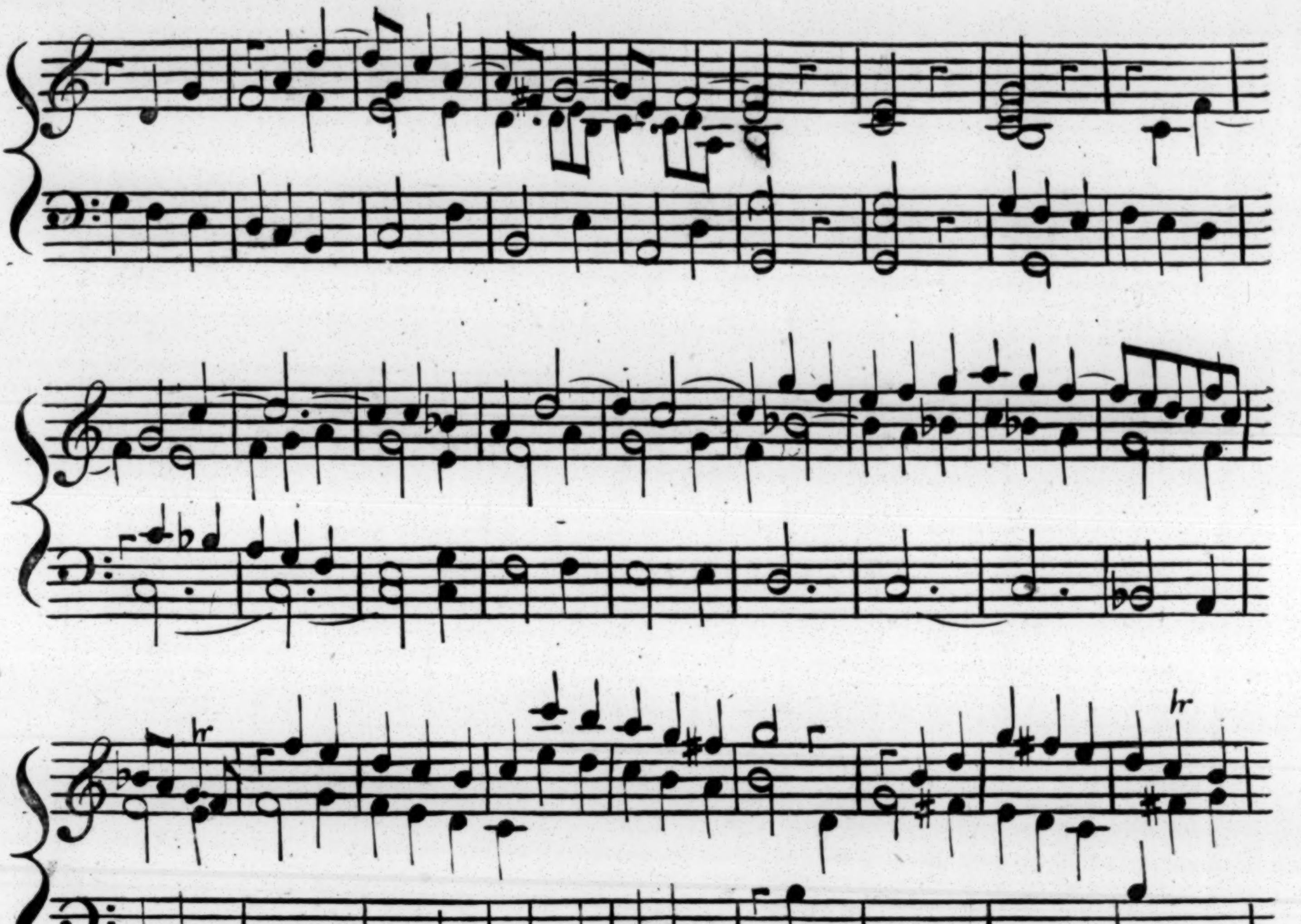
Ex. CLV.

See the Introduction page XI


Sweet love--ly chaſte ye lil--lies haſte that in the
Ye ro--ſes come with Vir-gin bloom the pride of
Ye gen--tle race your fleeting grace to blooming
Val-lies breathe-- to Phil-lis haſte ſweet love-ly
gar-dens own'd-- that from your bed dif--fu--ſive
Phil--lis lend--- and as ye fade re--mind the
chaſte for Phil--lis twine the Wreath--
ſhed am--bro--ſial O--dours round--
Maid her days like yours muſt end---

EXAMPLE CLVI a Piece for the Organ, with a Double Subject, and the Harmony of the Period in **EXAMPLE LXXX** and the two following. ſee P. 36. The Harmony is tranſfered from a Minor to a Major Key.

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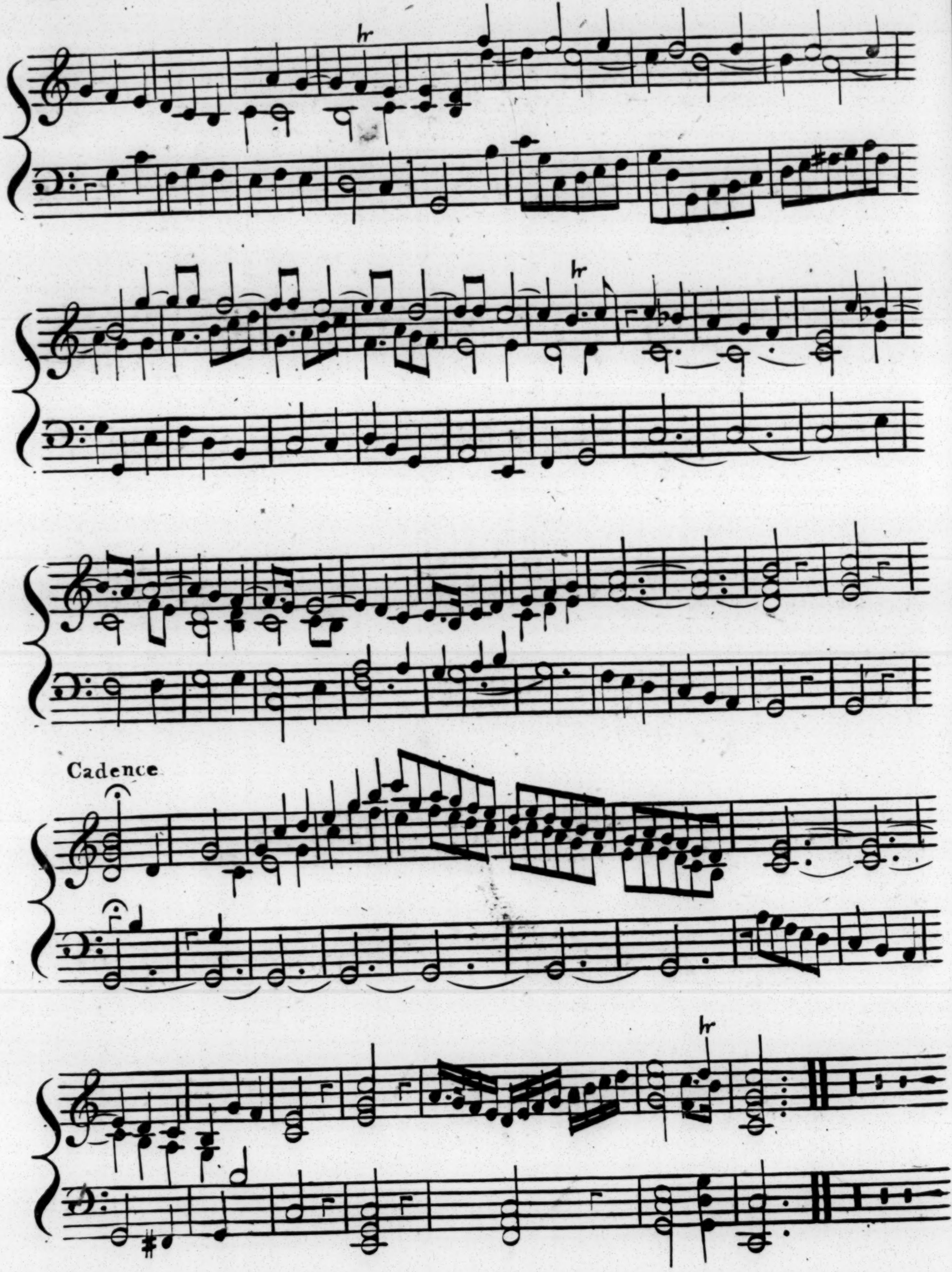
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both to the composer and performer; to the former of whom I would firſt apply it. Analagous to the accents and ſtops in a ſentence are the points and reſts interpoſed in a muſical ſtrain; and if the Melodies are well choſen, then Melody, with expreſſion in it, is that which works upon the paſſions. If we take a few plain notes in their ſimple form, as in Ex. CL, we may ſee what an alteration is made, and how their effect is increaſed by pointing, ſtopping, and ſliding, or ſlurring. Here the ſame notes acquire a different energy, and partake of *paſſion*, from the ſtreſs that is laid upon the points, and the abrupt ceſſation of the ſounds by the interpoſition of the Reſts; which, as it were, allow the mind time to think of what has been ſaid: and then the gliding notes that follow have an additional ſmoothneſs by a compariſon with the preceding pauſes.

In all Compoſitions, great is the effect of *Contraſt:* ſoft notes are more ſoft after thoſe that are rough; harmonious notes are more harmonious after thoſe that are harſh and grating: and ſlow notes are more acceptable after thoſe that are quick. The ſame art is applicable to Air as to Harmony: every Concord is better reliſhed after a preceding Diſcord; and the force of every melody is moſt felt when it ſucceeds to a melody of an oppoſite nature, or is tempered with it; as the *Chiaro* and *Oſcuro* ſtand together in the ſame piece of painting, and ſtrike the eye at the ſame inſtant. In that well known *Trio* of *Handel—the flocks ſhall leave the mountains*—the ſavage roughneſs of the vocal Baſe, full of rage and paſſion, ſets off the plaintive ſoftneſs of the Melodies in the two upper parts. And here it may be proper to note, that no inſtrumental melodies can come up to thoſe of the vocal kind, where the effect of the ſounds upon the Ear is aſſiſted by the ſenſe of poetry working upon the mind: and as the moſt ſublime ſenſe is in ſacred ſubjects, the adequate melodies are not only better ſupported, but are of a ſuperior Style, if the Compoſer has ſenſibility to expreſs, and ſkill to diſtinguiſh it properly: therefore no Muſic carries the effect of ſound ſo high as the ſacred, by reaſon of its aſſociation with great and powerful Subjects. It is common to hear a Duett between two Trumpets; and they are confined to a ſimple kind of Harmony agreeable to every Ear. But how ſuperior is the effect, when after hearing a Chorus of voices, expreſſing in ſlow and ſolemn notes thoſe words of the *Te Deum, we believe that thou ſhalt come to be our Judge*, the Trumpet leads off with a continued note, and is followed by its ſecond, and they keep aſcending one after the other, till their united harmony has drawn the mind upwards, and fixed it in the ſkies. When I have heard this in *Handel's Te Deum* (hackneyed as it is) the tears have ſtarted from my eyes, and I have been ready to ſink under the force of the impreſſion.

A few of the plaineſt notes may have inexpreſſible beauty, when they are the Ground of a pointed and pathetic melody: of which there is a good example in the middle Movement of the firſt Overture of *Van Maldere*, one of thoſe few Authors who have happily united ſome of the antient harmony to the grace and ſpirit of Modern Air. See Ex. CLI. Here the Author has ſelected that common Period of Harmony, of which we ſhewed the Inverſion (as he has taken it) in Ex. CXLV. When this Melody is thrown into the Baſe, as in Ex. CLII, and the ſlow notes are heard to ſing in the upper parts, the effect is ſtill more pleaſing. The Air of this piece is of the plaintive kind, and ſuits not ſo well with the Treble. All notes high in the Scale inſpire Gaiety and Chearfulneſs, and ſo do all quick notes; therefore to take off this effect of the higher notes as much as poſſible, they are made very ſlow, and the melody is thrown into the lower notes. For theſe reaſons the ſecond example is better than the firſt; but for variety both are neceſſary. The Compoſer has diſplayed the Art of a Painter in this Movement, by throwing into the middle of each Strain ſome harſh rough quick notes, to be played *Forte* by all the Inſtruments in Uniſon; to ſerve as a foil, and to raiſe the appetite of the ear for the gentle harmonious Air which immediately follows them.

In the accommodation of Air to any particular paſſion of the mind, it is of great conſequence to know what aſſiſtance it receives from particular Degrees and Intervals; that is, from the major and minor intervals judiciouſly introduced; for intervals have their different tempers, and raiſe different emotions. The whole character of the minor key differs from the major in its effect upon the mind; but here the effect is gradual and uniform. There are inſtances where it is ſudden: for the mind is remarkably ſoftened and depreſſed by hearing a minor or flat interval where a major, as belonging to the ſcale of the key, is expected: but it is only in ſlow muſic that effects can ariſe from ſingle intervals: the impreſſion is otherwiſe too tranſient; it muſt be like the gentle rain that has time to ſink into the ground. Every ſenſible hearer muſt feel the effect of the unexpected flat ſeventh in that ſimple and pathetic Air of Handel, *Sin not, O King againſt the Youth*; ſee Ex. CLIII: which the late Mr. *Awbry* turned into a Choral Hymn for the uſe of the Cathedral. Here the 7th of what the French call the *Dominant* Chord would not have anſwered the purpoſe; becauſe it is within the limits of the Key. *Handel* well knew the power of this ſingle note; and has therefore introduced it in the *Dead March* in *Saul*; Ex. CLIV; where it exceeds in ſadneſs all the reſt of the Piece. What we know on this Subject is occaſionally and accidentally derived from practice. Why does a Maſter join ſuch a ſound to ſuch a ſenſe, but becauſe he has ſenſibility, and feels the force of it upon himſelf? therefore he writes more from experience than from theory. Yet it muſt be of great uſe for Compoſers of Melody to ſtudy well the genius of intervals; particularly the ſeveral kinds of Fourths and Fifths, with the different order of their included degrees, affording different melodies; a ſecret which probably gave moſt of that magic power ſo celebrated in the ſimple melodies of Antiquity, when there was no ſuch thing as Muſic in parts. And I apprehend ſome very peculiar Effects were derived from the Uſe of the *Modi* or Eccleſiaſtical Tones, in great eſtimation with the antient Compoſers of the Church, who made ſeparate Keys of all the degrees in the Octave, except the Major Seventh.

CHAP. IX.

ON THE APPLICATION OF THE FOREGOING RULES.

IT has been the firſt Object of this Work, to lead the Muſical Student by the ſhorteſt and eaſieſt way through the principles of Conſonance, Modulation, Harmony, and Muſical Air, to an underſtanding of what others have done, and are doing, in the Art; and to lay down ſuch Rules as will enable him to acquire a learned Taſte, and to judge of the comparative merit and excellence of their productions. If he wiſhes to apply theſe Rules farther, to the writing or playing Muſic of his own; the following directions will be of ſome uſe to him.

I. He muſt conſider any ſingle Part, be it Baſs, Tenor, or Treble, as related to other Parts; and having borrowed or made ſome ſingle Part, he ſhould practiſe the various ways of adding Harmony to Melody, by putting Trebles to Baſses and Baſses to Trebles; which may be done with a variety never to be exhauſted. When a Maſter hears a ſingle Part with his Ear, he hears another Part in his Mind; if he hears two, he adds a third; and if three Parts are contrived ſo as to leave the Harmony open for a fourth Part, he hears that alſo.

II. If he builds a Part upon the Baſs, three things are requiſite; 1. That the Melody of it be agreeable to the Ear, as well as proper to the intended Harmony of the Thorough-Baſs. 2. That this Melody be divided according to ſome certain meaſure of Common or Triple Time. 3. That it be alſo divided in another ſenſe into Clauſes and Periods, with Stops, Reſts, and Cadences. And that the Cadences may not be too formal, he muſt avoid the frequent repetition of the perfect Cadence, and take ſome of the imperfect; bringing in a new Subject occaſionally upon the Cadence itſelf.

III. If the firſt Note of a Subject begins on the firſt half of a Bar in Common Time, the Cadence ſhould fall on the latter half of a Bar; if it begins on the latter half, then the Cadence ſhould be on the firſt half: and a Cadence of ſome ſort or other ſhould be found at every two or every four Bars. I ſpeak of Inſtrumental Muſic only; becauſe the Cadences in Vocal Muſic muſt be governed by the Stops and Meaſure of the Words.

IV. He will underſtand how to improve his Melodies, if he learns in the firſt place how to ſtrip Melodies of their ornaments, and reduce them to their ſimple form as accompaniments to the Baſs; according to Examples CXIV and CXV, where I have done this for a ſpecimen; ſhewing the plain Notes of the Melody, to which the bearing-Notes or Appogiaturas are added by *Schobert* in one of his Concertos.

V. In diverſifying his Melodies, he may take advantage of all the Figures of Inverſion, Reverſion, Augmentation, Diminution, and Diviſion,

viſion, as deſcribed in the preceding Chapter: and he may *contraſt* his Melodies, by ſetting quick notes in one Part againſt ſlow ones in another, and changing from rough to ſmooth, from long Notes to ſhort, from ſhort to long, from harmonious to diſcordant, from Diatonic to Chromatic: according to the *Effect* he wiſhes to produce.

VI. In laying down a Platform of Modulation, he is to conſider, that in removing to different Keys, he may purſue what order he pleaſes; taking aſſiſtance from ſome of the foregoing Forms and Periods, which he may compound, and add to, as his Fancy or the Subject directs; and for variety, he may give to a related flat Key a ſharp Third, and to a related ſharp Key a flat Third. However, while he is in ſearch of variety let him be cautious of departing too far from his Key, and running wild into that exotic Modulation, of which *Alberti* ſet the example, to the great detriment and depravation of the Art.

VII. The Succeſſion of Chords, for the Preparation and Reſolution of Diſcords, ſhould be well attended to; and the Learner ſhould have them ready in his Memory. It is a general rule, that an agreeable Succeſſion is produced, when the preceding and ſucceeding Chord are connected by ſome Note common to both. A chain of twenty, fifty, or an hundred Chords, might be compoſed on this principle, with alternate Preparations and Reſolutions. The rule itſelf is founded on the experience we have, that gradual changes are more agreeable in Harmony than abrupt ones.

VIII. It always produces a variety in a ſucceſſion of Chords, to change the perfect into the imperfect Chord, or to take the latter inſtead of the former. Thus if we take C natural with its perfect Chord, the Baſs goes next in order to G; but if we take it with its imperfect Chord of Third and Sixth, the Baſs may go to A, or E, or B with a Sharp Third, or B with a Minor Third and Seventh, or B with a Sharp Sixth, or D with a Fourth and Sixth, or C♯ with a Sixth and Minor Fifth, or F♯ with a Minor Fifth and either a natural or a flat Seventh: which is ſufficient to ſhew how fruitful this eaſy Rule is.

IX. If a Compoſition is in two Parts only, the upper Part will have liberty to take to itſelf in Succeſſion all thoſe Notes, or their Octaves, which are comprized within the Harmony of the Chord, and conſtitute what is called the Thorough-Baſs; or as many as the Compoſer pleaſes. If in three Parts, the upper Part muſt then be limited to fewer Notes of the Thorough-Baſs, leaving room for a third Part to take the reſt, or the principal of them: and ſo for a fourth Part.

X. When Parts aſcend or deſcend together, they go by Thirds and Sixths, never by Eighths, Fifths, or Fourths. It is good that one Part ſhould deſcend or aſcend by ſingle Degrees while another goes by leaps of ſeveral intervals. It is alſo good that the Motion of Parts ſhould be contrary, the one aſcending the other deſcending; and that they ſhould go from perfect to imperfect Chords. The Scholar ſhould try for practice, how moving notes will go to holding notes, and how a ſeries of aſcending Notes may be accommodated to another of deſcending notes; and this in the different ſorts of Time.

XI. If he writes or plays in more parts than two, the Harmony is to be filled up in a third or fourth Part with Melody *as much like* that of the Leading Part as may be. It is one object of the foregoing Chords and Periods, to ſhew on what Notes the inner Parts may fall: but the Chords being ſet down within the Compaſs of the hand, for the Thorough-Baſs Player, (with which Idea I firſt ſat down to this Work) it is neceſſary to thoſe who would underſtand this matter more perfectly, that the forms and diſtances of Parts in Compoſition ſhould be exemplified, with the Scales proper to the ſeveral Cleffs: which is beyond the Intention of this Work, and is not to be attained without the diligent reading and ſcoring the Works of the beſt Compoſers. Some of *Corelli's* Sonatas, in the Score publiſhed with this view by Dr. *Pepuſch*, will be very uſeful to teach the proper Diſpoſition of Inſtrumental Harmony in three Parts; and we have examples there of all the different ſorts of Movements then in uſe. For the Diſpoſition of Vocal Muſic in parts, *Morley's Introduction* is learned and copious; to which the four-part Services and Choral Muſic of the Cathedrals, ſome of the fineſt Productions upon earth, ſhould be added. To thoſe who would prepare themſelves to play Voluntaries on the Organ, I would recommend the frequent practiſing of *Handel's Overtures*, in which there is great variety of fancy, with perfection of Harmony. Being himſelf an Organ-Player, the greater part of his Orcheſtra-Muſic accommodates itſelf well to that Inſtrument. Mr. *Stanley's* Voluntaries are very fine and correct, particularly his ſlow Movements: and of late the Organiſt has been furniſhed with a very uſeful treaſure in the works of Mr. *Keeble*, who had great ſkill in the management of the Organ; and has made his works much more inſtructive, by marking out to the Performers attention his principal and ſubordinate Subjects as they ariſe, with the Contrivances of his Fugues and Canons; ſhewing what they are, and how he has introduced them.

XII. In the Art of Poetry, it is a Precept which *Horace* inculcates above all the reſt, to follow the beſt Patterns of Antiquity, which owed their Preſervation to their Excellence;

————Vos exemplaria Græca
Nocturnâ verſate manu verſate diurnâ;

So in Muſic, the works of the beſt Compoſers muſt be ſtudied diligently for improvement. In doing which, I would adviſe the Student to obſerve, 1. The order of their Modulation; that is, what Keys they paſs into, and how, and in what order. 2. The manner in which they bring in their Fugues, Imitations, and Reſponſes. 3. How they diſpoſe the different Parts, ſo as to keep the Harmony cloſe together, and make the Parts *ſing well*, as it is called; which happens when they have a relation of Melody to one another: for Parts may be ſet together ſo as to fill up the harmony according to the Rules of Thorough-Baſs and Counterpoint, and yet not work together well ſo as to delight the Ear. This is an eſſential part in the Art of Muſic, and is the reſult of good Taſte and much Experience. 4. To obſerve how they make their Stops and meaſure their Sentences, ſo as to keep their Air commenſurate and rythmical. 5. How they break and adorn their Melodies; and by uſing points, accents, and pauſes, produce what is called *Expreſſion*. This may be overdone, ſo as to leſſen the good effect of Muſic, (as a ſentence is weakened and diluted by the uſe of too many words, or ſpoiled by the uſe of words too fine and affected;) but Expreſſion is certainly a great object to the Compoſer and the Performer.

If the beſt Authors are ſtudied and examined by theſe Rules, I am perſuaded there will be more true Taſte and Judgment amongſt the Lovers of Muſic, better Voluntaries in the Church, more Reſpect to the ſacred Style, and leſs encouragement to trifling and effeminate Compoſitions. It is in this as in every other Art; its beauties cannot be properly admired, till its difficulties are underſtood.

FINIS.

MVSEVM
BRITAN
NICVM